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ABSTRACT

The audiovisual kit is designed to help fourth, fifth, and sixth grade students explore the cultural heritage of Croatians and trace past folklore to modern life styles of Croatian immigrants in America. Its multimedia format, which includes two cassette tapes, four filmstrips, two phonograph records, a miniature musical instrument, and seven student books, minimizes the importance of reading ability to the achievement of success in the program. The teacher encourages students to participate in singing and dancing activities. A syllabus and teacher's manual provide teaching ideas and background information about Croatian folk arts. The seven units of study cover Croatian national heritage, songs, dances, instruments, costumes, Christmas traditions, and crafts. The two records supplement the units on songs and dances; the cassettes supplement content on ethnic heritage and musical instruments; and the filmstrips illustrate heritage, costumes, folk instruments, and the tamburitza (a musical instrument). Available in microfiche from EDRS are six of the student books, the syllabus, and the teacher's manual. (AV)

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CROATIAN

ETHNIC HERITAGE STUDIES

KIT

SYLLABUS

SO 010086

INTRODUCTION

This Syllabus is designed to offer a capsule glimpse into each one of the units which make up the CROATIAN ETHNIC HERITAGE KIT.

In some cases, there is a single page taken directly from an appropriate booklet. In other instances, there are several pages.

It is the intent of the demonstrator to take the prospective teacher, or user, of the CROATIAN ETHNIC HERITAGE KIT through each one of the units, describe its function within the scope of the entire Kit, and to offer some suggestions on possible uses.

The teacher, or prospective user of the Kit, will also become involved in learning certain units, taking the place of a student in an attempt to experience how it feels to be exposed to a learning situation with some part of the Kit. The teacher will actually "do" some parts of the various units. In some units several different approaches will be explained.

It is important that the teacher become "knowledgeable" about Croatians and their cultural heritage. The CROATIAN ETHNIC HERITAGE KIT is designed to offer such knowledge. It is equally important for the teacher to utilize an individualistic approach to each unit depending on the circumstances surrounding the offering of this material, using that method which is most acceptable for learning by the students.

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1. CROATIANS - WHO THEY ARE
2. PRONOUNCIATION GUIDE - THE CROATIAN LANGUAGE
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8. CROATIANS - INSTRUMENTS THEY PLAY (Jedinka)
9. CROATIANS - ARTS, CRAFTS, CUSTOMS (Village Houses)
10. CROATIANS - DANCES THEY DANCE (Jabučice)

CROATIANS - WHO THEY ARE

Introduction

The CROATIANS are Slavs. Specifically, they are South Slavs. They speak a Slavic language. In this sense, they are related to all other Sla They come from that part of south-central Europe which is today known as Yugoslavia. Present-day Yugoslavia is made up of six Federated Republics and one of them is CROATIA. Yugoslavia is made up of two words "Yug" meaning south, and "slavia' land of Slavs; hence, Yugoslavia meaning land of the South Slavs.

Geographically, Croatia generally includes al that region known as Slavonia in the east and moves westward to the Adriatic sea coast and includes all that area known as Dalmatia.

The Croatians use the Latin letters for their alphabet. Many of the other Slavs use an alphabet composed of symbols and letters which is called a Cyrillic alphabet. Most Croatians are of Catholic Religion, although some are of other faiths.

In Europe, the Croatians did not really have much independence as a nation. For most of the last thousand years, for example, they were rule and influenced by Austria and Hungary, and for a about five hundred years, the Ottoman Turks. Even France, under Napoleon, exerted some contro over parts of Croatia for a short period of time

PRONOUNCIATION GUIDE

THE CROATIAN LANGUAGE

The Croatian language is a Slavic tongue and is written by using the Latin alphabet.

In the Croatian language, the accent marks v and / over any of the letters c, s or z denote that these letters are to be pronounced as ch, sh and zh.

The letter c alone is always pronounced as a ts combination.

The letter j is like the English y. The aj combination is similar to the ie in the word pie.

VOWELS

a like the a in father

e like the e in pet

i like the i in machine

o like the o in Olivia

u like the oo in fool
or u in rule

SOME CONSONANTS

g like the g in go

ž like the z in azure or like the s in pleasure or like the French j in jour

lj like the li in million

nj like the n in new

r like the Scottish r in merry

ć like the ch in chalk

h like h in hair or sometimes like the ch in the Scottish loch

c like the ts in lots

č like the ch in church

dž like the j in John

š like the sh in ship

SOME EXAMPLES

The musical instrument GAJDE is pronounced Gie - de; or Guy - de.
The word for Christmas, BOŽIĆ, is pronounced Bo - zhich.
The word for trousers, GAČE, is pronounced Ga - che.
The ethnographic region PRIGORJE is pronounced Pri - gor - ye.
The singing society RODOLJUB is pronounced Ro - do - lyoob.
The legendary hero (Joe) MAGARAC is pronounced Ma - ga - rats.

WHAT'S IN A NAME?

Many Croatian names end in an "ić", which translated into English becomes "ich". This "ić" simpl means "the son of". A man with a name like Ivanović means that this is the son of Ivan.

What is so sad is that the Croatians, like all of the other Slavs whose family names ended with letters not common to the Anglo-Saxon language, encountered great difficulties and humilation because of their names. Very often the Croatians were made to change their names because their name was tagged as "foreign" and was difficult to pronounce. Sometimes, the bosses in labor gangs renamed the Croatians when they could not pronounce their strange-sounding names. These new names stuck to the new immigrant Croatian and changed his life forever.

Because of the thought of such a shame, many Croatians changed their names themselves, in the hopes that they would be more acceptable to their fellow American workers. Today, however, this stigma is passing and Croatians (and other Slavs) will proudly give you their full name, no matter what the ending.

Sometimes, the names were changed by mistake, because the person writing it down didn't know ho to spell it.

Some of the changes which took place are as follows:

Ivanović became Evans, or Johnson

Crnković became Black (crni means black)
Bjelić became White (bjeli means white)
Tomašić became Thomas
Obradović became O'Bradey
Hrvatić became Harvey

Other changes came into being by translating the Croatian meaning of the name which was given to a family because of a profession or trade. For example:

Kovač means a blacksmith. This name became Smith.

Kolar means a wheel-wright. This name became Wheeler, or Wagoner.

Pekar means a baker. This name became Baker.

Another manner of changing the name of the Croatian immigrant was to give them an Anglicized version of their first name. For example:

A man with the first name of Ivan became Mr. John.

A man with the first name Andrija became Mr. Andrews.

A man with the first name of Milan became Mr. Michaels.

Every person has a right to point with great pride to his own name. This is one of the most important things that any of us have - our own name.

MY ETHNIC HERITAGE

This is a film-strip which tells the story of a young American boy, whose ethnic heritage is Croatian.

The film depicts this young man as an all-around American boy (which he is) doing all of those things which young American boys are doing. For example, he is shown at school, in class talking to his teacher and to classmates. He is shown at home, watching TV, mowing the lawn, eating dinner and playing chess with his father. He is shown playing baseball and basketball.

But there's another dimension to this young fellow...

He is a member of a Croatian Church. He is also a member of a youthful group known as "Junior Tamburitzans" where he plays the Croatian national instrument and dances the Croatian national dances. While doing these he wears the national dress of the Croatian people. He has learned to speak the Croatian language.

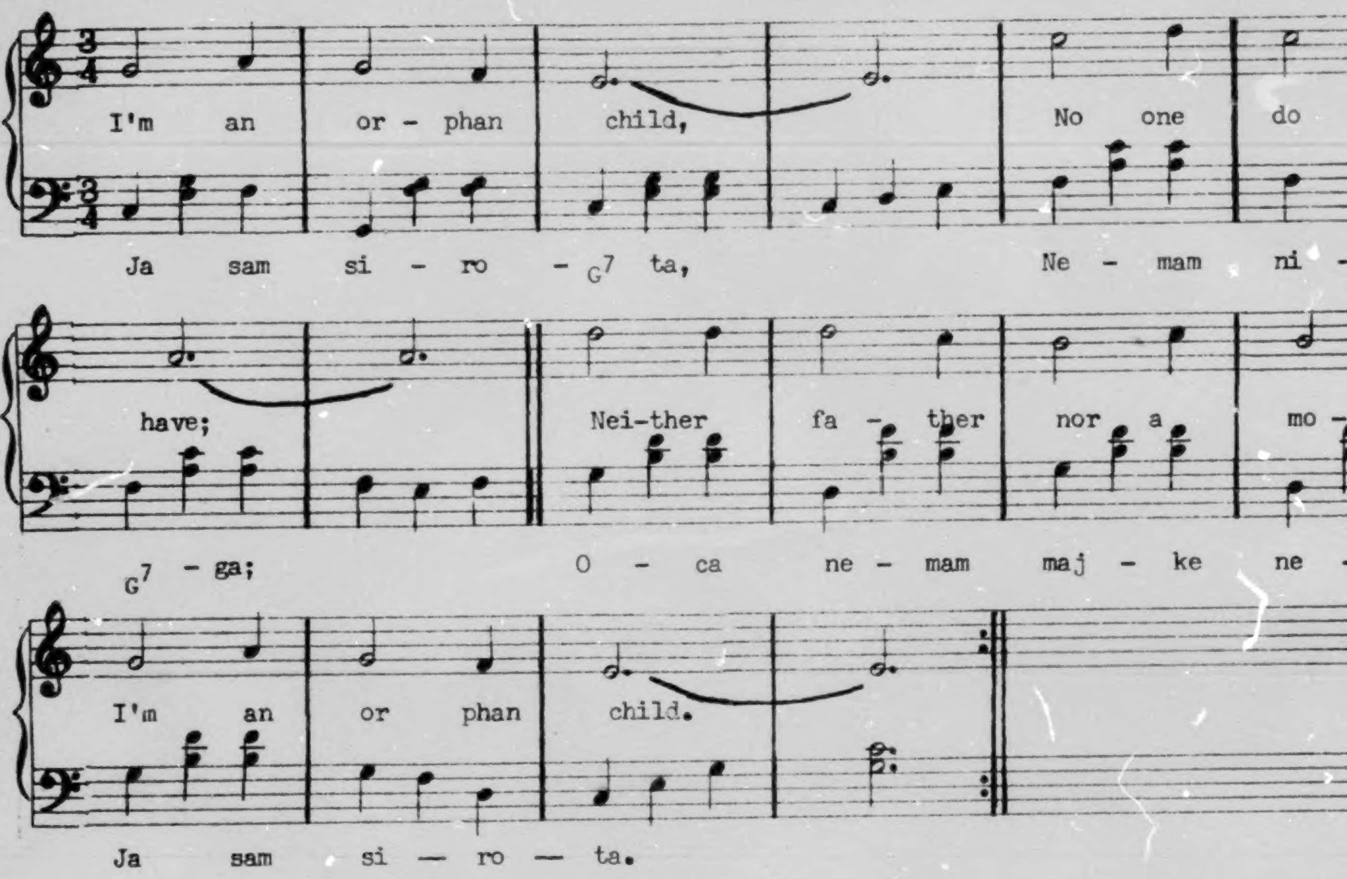
This young man feels that his life is very much enriched by his knowledge, and participation, in his own Croatian Ethnic Heritage.

I'm an Orphan Child

(JA SAM SIROTA)

Moderately

Words and Tune Traditio



2.

I'm an orphan girl,
But happy I will be,
(: Someone loves me very dearly
And I love him too. :)

2.

Ja sam sirota,
Al sam bogata,
(: Jer me ljubi jedno momče,
Koga volim ja. :)

CROATIAN NATIONAL DRESS

Croatian national dress is as varied as the people themselves and the geography of the land in which they live.

The Republic of Croatia (Hrvatska) is broken up geographically into three major regions, each reflecting its own great variety of dress:

1. The ADRIATIC LITTORAL - that area which includes the entire Adriatic seacoast and the accompanying islands offshore;
2. The DINARIC HIGHLANDS - that mountainous area which runs north and south, inland from the Adriatic coast, and which forms a natural division between the coastal region and the rest of the country;
3. The PANNONIAN PLAINS - that inland region which makes up the greatest portion of Croatia, taking in the North and Central parts of the country.

Each region and every district has its own original styles, color combinations, special design and embroidery. There is a decided difference, for example, between the dress worn by mountain folk as opposed to the plains people; between city folk and country peasants; between those who live and work by the sea and those who work their farms inland; between the shepherd out in the pasture and the village worker. Often, dress is also influenced by the neighboring people who live close by.

The occasion for wearing special dress also dictates what will be worn. Clothing worn at a wedding is not the same as that worn at a funeral. A married woman will not wear the same thing as an unmarried girl. A celebration, such as St. George's Day, requires certain "extra" trimmings not worn, for example, on St. Lazarus Day. Winter wear is different from summer dress.

As in America, Croatian village and city folk are just as keen about the latest styles and keep changing certain parts of their dress to be "in style". Particularly in today's world, the Croatians have a strong desire to be like, and consequently to dress like, the western world.

Even though the national costume, or dress, is no longer worn in many towns and villages, it would be wrong to think that these national costumes have all been placed in museums. They are still very much a part of special occasions and holidays. Croatia, like many other countries, has its own professional and amateur folk song and dance groups that flourish, cherish and preserve this traditional national costume, and Croatians, here in America, wear it on many special occasions.

INTRODUCTION

It is the Advent season at the beginning of December, and the Croatian village busies itself with preparations for festivities which will continue uninterrupted through Epiphany. Pigs must be slaughtered to provide the traditional roast pork on the Christmas table; cookies must be prepared, and special pains are taken to observe the age-old Christmas and New Year's customs, which are even today observed in most parts of rural Croatia.

Like most inhabitants of central and eastern Europe, the Croatians are a deeply religious people. Their daily life is filled with simple acts of religious expressio and the symbolism of the Christian church is evident everywhere in their folk art.

The custom of "koledanje" (singing of folk Christmas songs) is one of the most popular. These secular songs are known as "kolede". These songs form part of an ancient tradition that dates from pre-Christian times when, as part of pagan winter solstice celebrations, young people visited each house in their village, singing songs in exchange for gifts of food and drink. These young people were known as "koledari", and their cheery greeting of "Dobar večer, dobri ljudi!" (Good evening, good people!) appears as the first line of many "kolede". It is not unusual to find in a "koleda" a beautiful narration of the Christmas Story suddenly interrupted by a demand for sausage, a piece of cake, or even a cup of Christmas cheer!

The above customs and traditions are seen through the eyes of a little lost angel, who loses his way to Bethlehem, and winds up spending the entire Christmas season with a Croatian family in the village of Selo!

JEDINKA

All of the instruments talked about up to this time have been stringed instruments. Croatians also have several kinds of wind instruments.

The JEDINKA is one of the simplest kinds. Thi is a whistle flute, very decorated and carved from a piece of maple or chestnut wood. It is a single tube with a whistle mouthpiece and six, mostly equi-distant finger holes. On rare occasions some players may use a special technique o humming a drone while they play this small pipe.

Instruments like the Jedinka belong mostly to shepherds. They are simple to make in a short time, and small enough to carry in a pocket.

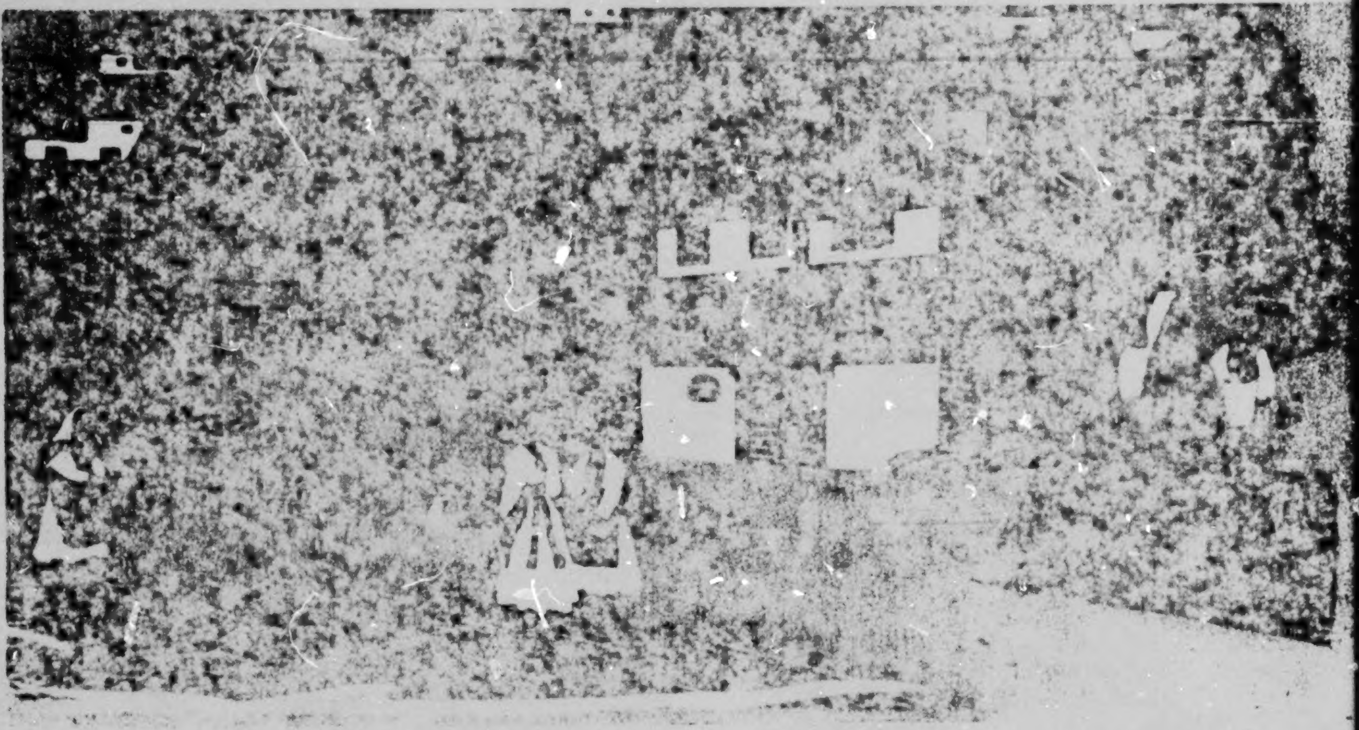
VILLAGE HOUSES

In a Croatian village, the family is closely connected with the peasant way of life. It is a part of their cultural environment.

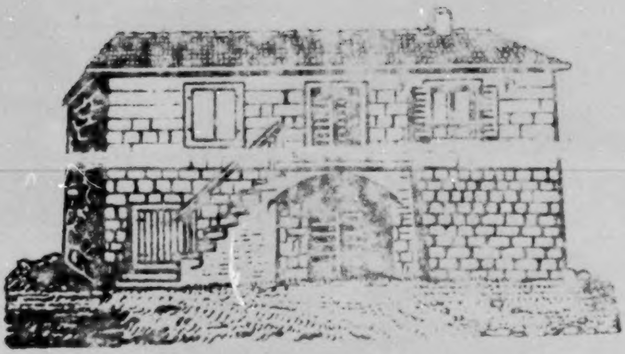
The shape and form of the village house is a good indication to the kinds of building materials available and to the people's history as well. Two general types of village houses exist in Croatia: WOOD houses which are the most popular, and STONE houses in regions where there is a lot of limestone. Sometimes clay is used between the wood or to cover the entire walled surface.

The wood houses very often display many different kinds of simple ornaments which are cut right into the wood. Sometimes, the surface of the wood is painted in bright colors. The roof may have a grass thatched roof on it or wooden shingles or red clay-type tiles, depending on what material is the most easily available.

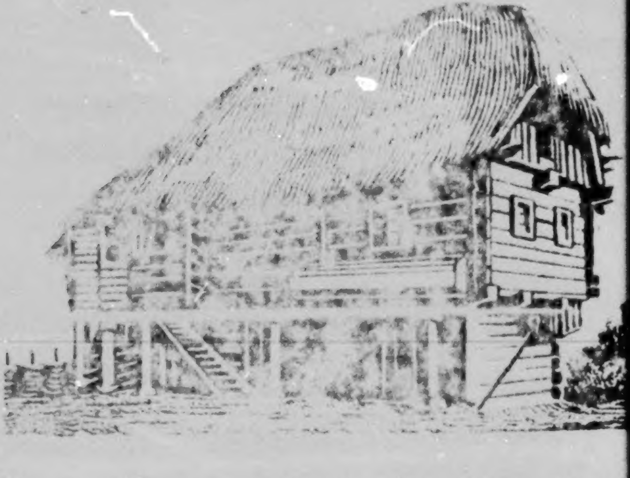
The stone houses are generally built where there is a great deal of limestone. The houses are usually more square looking and seem to be built closer to the ground. There are many stone houses in the Dalmatian section of Croatia especially in those mountain areas which extend their slopes right down into the sea.



Peasant houses in Zumberak (Croatia)



House in Dalmatia



Log-hut in Pokuplje (Croatia)

Name of Dance: JABUČICE

Pronunciation: yah - boo - chee - tseh

Translation: "Little apples"

Background: Baranja (bah - rahn - yah) is the district that this lively little dan comes from. Baranja is located at the extreme northern tip of Croatia along the Hungarian border. Variants of the dance can be found in Hungary also.

Rhythm: 2/4

Tempo: Moderate

Formation: In a circle with hands joined down at sides.

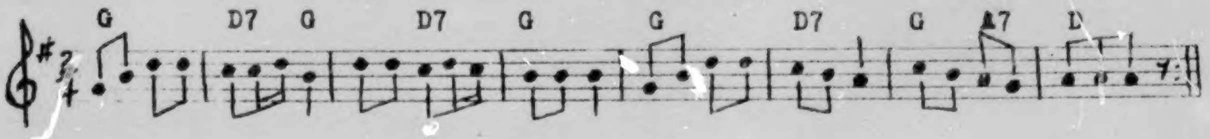
Description:

Measure	Count	Movement
Variation #1		
1	1	Facing the center of the circle, take a running step onto the R foot toward the center, kicking the L foot high in the back.
	2	Take a running step onto the L foot, kicking the R foot high in the back.
2	1&2	Stamp three (3) times--R-L-R.
3	1	Facing the center of the circle, take a running step backward away from the center onto the L foot, kicking the R foot high in back.
	2	Take another running step backward onto the R foot, kicking the L foot high in back.
4	1&2	Stamp three (3) times--L-R-L.
5-8	*	All drop hands to sides and do four (4) stiff little "Baranja 3-steps" making one complete turn in place--the "Baranja 3-step"
	1&2	Step three (3) times in place with straight knees--R-L-R or L-R-
Variation #2		
1-2	*	Same footwork as in Measures 1-2 of Variation #1 but the directi is either in a clockwise or counterclockwise manner.
3-4	*	Same direction but opposite footwork of Measures 1-2 of this Variation.
5-8	*	Repeat Measures 1-4 of this Variation.

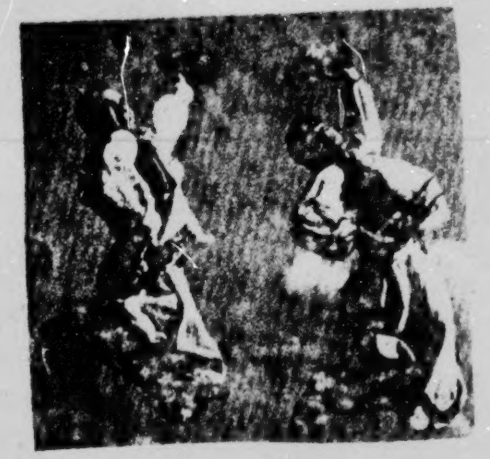
(Jabučice - continued)

Melody and Chords:

Jabučice



Suggested Performance Format: Variation #1 two times; Variation #2 to the L (clockwise) two times; Variation #1 two times; Variation #2 to the R (counterclockwise) two times; Variation #1 two times; Variation #2 to the L (clockwise) once; and Variation #1 once.



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CROATIAN

ETHNIC HERITAGE STUDIES

KIT

TEACHER'S MANUAL

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INTRODUCTION

The FOLK ARTS are uniquely relevant to certain contemporary needs of our society. These FOLK ARTS may be defined as the expression of those creative impulses which arise spontaneously within a culture without resort to formal educative processes and which become characteristic of that culture.

FOLK ARTS represent the historical and cultural experiences of a people closely bound by tradition, outlook, and modes of living. In content and form, they reflect a long process of assimilation, amalgamation and unwritten transmission of materials drawn from the religion, customs and daily experience of the people. As a product of man's activity, FOLK ARTS are uniquely relevant to contemporary social needs in that they can bring a realization that art and customs which live and are perpetuated in tradition truly express what is essential, characteristic, and above all, meaningful in human experience.

It is the intent of the materials contained in this CROATIAN ETHNIC HERITAGE STUDIES KIT to trace the thread of past folklore to modern life styles and the intertwined motifs in music, art and customs of the CROATIAN people, establishing a link between past and present, between peoples, developing a feeling of appreciation for and understanding of the CROATIANS and their cultural heritage.

It is hoped that the perspective of the young American student will be broadened with the realization that other countries--other peoples--have contributed much to the makeup of our society and our own culture and that the cultures of other peoples are respectable and have a dignity of their own.

For the student of Croatian heritage, it is hoped that he will gain a deeper insight into his own particular heritage and come to the realization that it is beautiful; and it is worthy of preserving and perpetuating.

Perhaps the most important fact of all is that this CROATIAN ETHNIC HERITAGE STUDIES KIT will open the door for all students to gain a better understanding of the diversity of American society and the complexity of American culture by making the CROATIAN culture that Americans share with CROATIA meaningful to today's students.

PROGRAM DESCRIPTION FOR KIT

The CROATIAN ETHNIC HERITAGE STUDIES KIT utilizes several kinds of instructional materials. There are booklets, filmstrips, recordings and a miniature tamburitza musical instrument, all of which combine to show the unique cultural heritage of the Croatians. This multi-media format minimizes the importance of reading ability to the achievement of success in this program. Rather, it encourages involvement and participation by the student in the various activities described. It also allows the teacher to individualize instruction so that each student may learn according to that mode which best suits his learning style. The materials are flexible enough to allow the teacher to adapt them to her own needs along with those of the students. The Kit materials lend themselves to both large and small groups or individualized instruction.

While the CROATIAN ETHNIC HERITAGE STUDIES KIT is an audio-visual tool capable of serving several purposes at the fourth, fifth and sixth grade levels, it can also be adapted to the secondary level and serve as research and resource material in higher education as well as being appropriate to various levels of community education. The CROATIAN ETHNIC HERITAGE STUDIES KIT can be used to introduce or expand studies in both ancient and modern history, world history, world cultures studies, geography, literature or reading courses, the various arts, social studies and even political science.

It is suggested that the teacher preview the materials prior to classroom use and review each unit. The teacher should be familiar with the content of each unit lesson and integrate the Kit's units with other classroom materials. During the preview, the teacher can point out those areas to be emphasized, encourage discussion and evaluation following the presentation and devise follow-up assignments.

The audio-visual materials are flexible in that they may be used in a variety of ways designed to initiate, augment or conclude many different types of classroom activity. The materials can be used in a planned sequence or used individually as required by the teacher's classroom needs.

Stress is placed on student involvement and on helping students learn to inquire. Pupils should work together, dance together, sing together and explore the entire gamut of CROATIAN culture together. Here the teacher must emphasize the need for being open-minded and having a respectful attitude for a culture which may be vastly different from any the student is accustomed to.

The teacher is the important figure. The role the teacher plays will determine the success or failure of any similar program. The teacher must be the guide to the learning process, the stimulus to discussion, and above all, show tolerance toward all reactions on the part of the children.

OBJECTIVES

The individual units of the CROATIAN ETHNIC HERITAGE STUDIES KIT have been developed and oriented to the FOLK ARTS, life styles and traditions of the CROATIAN ethnic group here in America and in their land of origin.

The objectives are:

1. For the CROATIAN student - to add to his knowledge and understanding of the contribution of his own cultural heritage to the national heritage of the United States;
2. For the non-Croatian student - to add to his knowledge and understanding of the contribution to the national heritage of the United States from the cultural heritage of his fellow student and citizen;
3. For the teacher - to provide sufficient and pertinent curriculum materials to assist her in providing an accurate and realistic presentation of the CROATIAN ethnic traditions;
4. For the educator - to provide training for the presentation of this type of ethnic heritage materials and;
5. For all Americans - to renew the values and attitudes essential for good citizenship particularly through that social responsibility which revolves around respect for oneself as well as for all other human beings living in a free and democratic society.

SCOPE AND DESCRIPTION OF UNITS

Individual units of the CROATIAN ETHNIC HERITAGE STUDIES KIT are centered around specific FOLK ART forms. These art forms portray a cultural heritage which has its roots in history cultivated centuries ago--a culture which has continued to develop up to the present day and one which is still actively participated in by CROATIANS living in America today.

CROATIANS - WHO THEY ARE

An historical look at the immigrants who came from Croatia along with some insight into the type of life they led and the things they accomplished in America.

CROATIANS - SONGS THEY SING

A collection of folk songs and traditional ballads which were sung by the early CROATIAN immigrants and are still being sung today many generations later. A phonograph recording accompanies this booklet.

CROATIANS - DANCES THEY DANCE

A collection of the most popular kolo dances which young CROATIANS perform here in America and their ancestors danced back in the homeland of the "old country". A phonograph recording is part of this unit.

CROATIANS - INSTRUMENTS THEY PLAY

A booklet containing pictures and descriptions of CROATIAN folk instruments, with emphasis on the "national" instrument--the tamburitza. Recorded examples and two film strips accompany this material.

CROATIANS - CHRISTMAS IN CROATIA

The delightful story of a little CROATIAN boy, a little angel and how they spent one Christmas together in a CROATIAN village. It illustrates many of the traditions and customs which take place at that time of the year.

CROATIANS - COSTUMES THEY WEAR

A comprehensive look at the great variety and wealth of hand woven national costumes of the CROATIAN people. A film strip is part of this unit.

CROATIANS - ARTS & CRAFTS CUSTOMS

A general survey of CROATIAN folk arts embracing such items as their embroideries, wood carving, sculpture, wedding customs and traditions for special holidays.

CROATIANS - MY CULTURAL HERITAGE

A film strip of a young CROATIAN-AMERICAN boy who tells something about himself and how he, as a CROATIAN with pride in his cultural heritage, gets along in the American society.

MINIATURE TAMBURITZA INSTRUMENT

A miniature replica of the "national" musical instrument of the CROATIAN people.

WHO THEY ARE

Croatians, like proud people everywhere, have an intense emotional feeling for their culture, their traditions and their country. Their land is located in the Balkans at the crossroads between the East and West. Because of this location, their lands have been traveled over and crisscrossed thousands of times by a great variety of people--and each one of these foreign people have cast their own specific influence upon the Croatians and their culture.

Geographically there is a great variety to the topography of the land, stretching from the Adriatic Sea in the west, across the rugged and barren Dinaric Alps, over rolling hills and down into the vast Pannonian Plains area. The cultures of the Croatians are, of course, greatly influenced by the surrounding geography in which they find themselves. Their mode of dress, their language and accompanying dialects, the food they eat, the musical instruments they play, the songs they sing, the dances they dance, the houses they live in, in fact, every aspect of their daily lives is influenced by their geographical surroundings.

Historically the Croatians are part of the Slav tribes which migrated from the Ural mountains in the Soviet Union in the 5th to 7th centuries. They settled in present day Yugoslavia, adapted to the land they found there, took on the Catholic religion and the Latin alphabet and led a rather peaceful and hard working life. On various occasions they were subjugated by foreign invaders, principally the Ottoman Turks and the Austro-Hungarians. When the situation became unbearable in the latter part of the 19th century, many Croatians immigrated to other parts of the world, most of them coming to the United States.

Since they were uneducated, the Croatians found work only at hard labor in the coal mines, the railroads, the steel mills, etc. But they survived and educated their children and built homes for their families. They inaugurated traditions and organizations which survive to this day, the largest such organization being the Croatian Fraternal Union of America. They founded singing societies, kolo dancing groups and tamburitza orchestras. They built churches and continued the practice of their Catholic faith.

Like most immigrants to America, the Croatians accepted their share of ridicule, particularly in the pronounciation of their names. Since they were not educated, the Croatians found it difficult to fight off this stigma of "foreign-ism".

The material presented in this booklet can serve effectively in a world cultures class, a social studies course and perhaps even a history course. It offers an excellent insight into that ethnic group--the Croatians. This material might be pertinent to a study of the growth of America in the last century or recent American history.

It is important to understand that the Croatian tradition is a LIVING TRADITION in the United States today. There are active Croatian churches whose congregations include all Americans; there are choirs and singing societies and hundreds of tamburitz groups whose membership includes many non-Croatians. There are several fraternal socie which are deeply concerned about the welfare of the Croatian people and the preservatio and perpetuation of their customs, culture and traditions. They are a vital part of th total American scene. They are just like every other American, but they have an added dimension--their very own cultural tradition in which they have great pride.

SONGS THEY SING

An attempt is made to identify some of the best loved songs of the Croatian people--songs which were brought to the United States during this last century by Croatian immigrants. These Croatian songs are still being actively sung today.

An English translation is offered for every song. While the text loses some of its "essence" in translation, a strong attempt was made to remain as close as possible to the original meaning and intent. Only one song was not translated literally. This is "Strong White Eagles" on page seventeen. Its literal translation is "Fly Away, White Fairies".

Further, these songs are presented in a direct and very simple manner without any extra ornamentation. The piano accompaniment is purposely written in a very elementary manner without losing any of the original flavor of the song. A good music teacher may wish to embellish the piano accompaniment and this is perfectly acceptable.

These songs, like folk music of any part of the world, have undergone gradual changes over the years. Every singer and generation has placed his own interpretive stamp upon the melodies.

The largest body of songs are of the traditional variety which are sung by Croatians on any festive occasion. The group of dance songs may also be performed in any general festive gathering. The National Anthem is generally sung preceding a banquet or some formal occasion. The Christmas and Easter songs, of course, are only sung at certain times of the year.

Some songs, such as "I'm an Orphan Child" on page twelve and "The Lady Goes to a Wedding" on page twenty-three, transcend geographic borders and are found in similar forms in other countries. Sometimes the melodies are almost identical, but the text has changed.

The Christmas and Easter songs are an integral part of church services at Christmas and at Easter in most Croatian churches in the United States.

A good place to hear some of these songs is on some local Yugoslav or Croatian radio hour (most large cities have them). Just request some of these songs. The producer will be happy to play them.

The accompanying recording contains only a few of the songs in the book, but it will give an excellent idea of the mood and tempo of each song. The musical accompaniment on the recording is provided by a small tamburitza ensemble.

The songs in this booklet can be used with children in singing situations from grades one through twelve. The text of the songs offers an excellent insight into the Croatian people and something about their way of life.

DANCES THEY DANCE

This unit is designed to provide dance material for the teacher to use in preparation for presenting Croatian Folk Dances in the classroom. A record by the same title corresponds directly to the book.

Some suggestions for teachers are:

1. Use the dance book as a study and reference guide only. Do not use it as a crutch during the entire class presentation.
2. Know the dances well enough yourself to be able to demonstrate them for the class with the music.
3. If at all possible, obtain a record player with a continuous variable speed. In the process of learning some of the dances, the normal speed at 33 1/3 rpm will be too fast at first.
4. Use other parts of the Kit in conjunction with the dance part. For example, the instrument portion of the Kit will explain about the tamburitza orchestra playing on the dance record; the costume section will show how the people in Europe dressed when they did these dances; some of the songs that Croatians sing can be performed as the students are dancing, etc.
5. A field trip to a local Croatian picnic or Croatian club dance will give the students a chance to practice the dances they learned in a "real life" situation. The most popular dances from the Kit which are done at these affairs are Rukavice (known as Haj, Haj, Bože Daj), Malo Kolo, Milica Kolo, Seljančica Kolo, Kriči, Kriči.Tiček and Čuješ Mala. Make sure that there is a tamburitza combo playing for the dance, because some clubs also bring modern combos and country and western orchestras that play only American music.
6. Even though most of the dances are performed in circles, it is usually best to begin teaching them in line formation behind the teacher so that there is no confusion with direction.
7. It is usually best when beginning a new dance, to start by clapping out the step rhythm with the students.
8. Teach the dances at slower tempos in the beginning and gradually build the speed when the students become more familiar with the steps.
9. In the beginning when the students are learning a new dance, dance with them so they have a picture to look at and imitate.
10. Only after the steps to the dance have been learned should they be placed into the suggested performance patterns. Don't worry about choreography at all in the beginning.
11. Keep the class moving at all times.
12. Make the students use the proper names when they request dances they would like to do during the class. They should know the terms "Kolo" and "Drmeš".

INSTRUMENTS THEY PLAY

Like many countries throughout the world, Croatia has a wide variety of folk musical instruments. Some are wind instruments while others are stringed instruments.

By far, the most popular musical instrument of the Croatian people is the tambura or tamburitza. This stringed instrument has found its way to the United States and has been played here for almost one-hundred years. There are literally thousands of youngsters throughout America who are playing the tambura today. The Duquesne University Tamburitzans Institute of Folk Arts has operated a Tamburitza School of Music for more than twenty years in various communities in western Pennsylvania. It has assisted in the organization of many others from New York to California.

The tambura is an excellent musical instrument for young people to learn how to play in groups. It is not really difficult to play and it has a rather large potential for playing worthwhile music, particularly Croatian ethnic music. Elementary music instruction booklets for playing the tambura are available from DUTIFA.

The material in this booklet can be used in a music appreciation class to demonstrate the type of musical instruments indigenous to the Croatians. The accompanying recording along with the "Songs They Sing" booklet and recording offer good listening possibilities.

The material might be offered as one part of a world cultures class showing one of the art forms of a specific country; or it might be used as material in conjunction with a social studies class; or it could even find some relevancy within the framework of a history class. On the secondary level, it can find adaptability to a course in world music cultures.

Within a community, there is an excellent potential for the development of small tamburitza groups who can perform some of the beautiful music which has been specifically written for the tambura. These groups can, of course, perform the music of many other ethnic groups, including American music.

A source for listening to some of these musical instruments, particularly the tambura, is the many Yugoslav and Croatian radio hours which exist throughout the entire United States, especially in the larger cities.

Another source for listening to "live" musicians playing some of the instruments can be the Saturday night dances or parties which regularly take place at the Croatian clubs or Hrvatski Dom (the Croatian Home). There are literally hundreds of these Croatian clubs or Croatian Homes scattered throughout the entire United States. Here one can listen for several hours to the melodic strains of the tambura.

CHRISTMAS IN CROATIA

Christmas in Croatia is a composite of just some of the great varieties of customs and traditions which take place at Christmas time among the Croatian people. These customs and traditions are set forth in elementary story form. The story can serve as a basis for a drama or play presentation by elementary school children.

Since the Croatian people are basically of the Catholic faith, many of the religious references are slanted toward the Catholic religion. For example, on page two there is a reference to the birth of the Lord on December 25 while on page three there is a reference to the town of Bethlehem, the birthplace of Christ. All of the Slavs celebrate Name Days of various saints. St. Nicholas Day, for example, is celebrated traditionally on December 6 while St. Stephen's Day falls on December 26.

On page thirteen there is the use of the term "Holy Spirit" in relation to the Christ. The "Holy Spirit" is one of the blessed Trinity in the Catholic religion. The term "Holy Ghost" as used on page fourteen is interchangeable with the "Holy Spirit". Further on page fourteen is a reference to the complete Holy Trinity when the father, Tata Seljak, blesses himself with the sign of the cross while saying the words, "In the name of the Father, and of the Son, and of the Holy Spirit, Amen". These refer to God, the Father, and Christ, the Son, and the Holy Spirit.

The entire Catholic religion has as its essence the celebration of the offering of bread and wine as the Body and Blood of Christ, particularly at the Catholic Mass. On page sixteen such a celebration takes place at the Midnight Mass, a long standing tradition which takes place in a great many churches in the United States.

On page twenty-one there is a reference to the baptism of Marko. Every Catholic child is baptized in the name of the Holy Spirit very shortly after birth.

The Christmas in Croatia unit can be utilized in an English class as reading material or it can be presented in a social studies situation or world cultures class for an additional insight into the Croatians as an independent ethnic entity. It can be used as a source for beginning a discussion on some of the many traditions which take place in America over the December 25 holiday.

A discussion on comparative religions might also result from this story. It is obvious that not all people celebrate the birthday of Christ on the same day; in fact some people do not celebrate the birthday of Christ at all except perhaps in some superficial manner. Many people in the United States worship in a great many different ways while some do not worship at all. It is important for a child to understand that his way of worship or celebration of a holiday such as Christmas is not the only way and that all of the others, no matter how differently they worship or celebrate holidays are not necessarily weird or unusual. Their customs and cultural traditions are just as beautiful to them.

Many of the traditions described in the story are still actively preserved and perpetuated in the United States in the many Croatian Catholic parishes scattered throughout America.

COSTUMES THEY WEAR

At the outset, it is important for the child to realize that practically all clothing is functional, that is, it serves some very definite purpose. Generally the purpose is to shield the wearer from the elements such as cold, heat, chill, rain, etc.

There are other functions also such as the wearing of a specific type of clothing in relation to the type of work which a person performs. For example, a nurse usually wears a white uniform, a policeman wears a blue uniform, a blacksmith wears a leather apron as might also a shoemaker.

Another function is served according to the climate in which a person finds himself. An Eskimo might wear a heavy fur jacket or coat while someone from the warm Pacific Islands might wear a rather brief costume.

Fashion also dictates what people wear, particularly among women. Most women are extremely conscious about the way they look; they want to be pleasing to somebody else or perhaps simply desire to feel good about themselves.

The Croatian people are no different. Even though their national dress is quite different than the type of clothing Americans are familiar with, the Croatian people identify with the type of costumes they wear.

These costumes can be compared to the American "Sunday dress", that is, their best clothing is saved for special occasions. The Croatians will wear these national costumes for weddings, Saint's Days, festivals and for almost any special occasion which might arise. Americans of Croatian descent will also wear their beautiful costumes on certain special festival occasions.

The most popular of all the Croatian costumes are those which find their origins in the region called Posavina. These are shown on pages seven, eight and nine. Croatian-Americans often call this the "typical" Croatian costume. Very close in popularity are the costumes from Prigorje shown on pages five and six.

The men's trousers are called "gače" (pronounced ga-che). As can be seen from the "gače" in the centerfold, they are not form fitting at all, but extremely wide. They are pulled tight about the waist with a drawstring, somewhat like a pajama. This same type of trouser is peculiar to a great many of the Slav people.

The costumes of the Adriatic Littoral shown on pages twenty-one to twenty-four display a considerable influence of the Italians in both styling and color schemes.

While the Republic of Croatia is divided into three major geographic regions, there are a great many sub-regions which ethnographically play a profound influence on the costumes found within their particular area. All of the listings in the "Contents" under the three major divisions are important ethnographic regions of their own and differ in many ways from one another in the style of costume worn.

There is a large museum collection of these Croatian costumes located at the Duquesne University Tamburitzans Institute of Folk Arts Cultural Center in Pittsburgh, Pennsylvania. This museum is open to the public.

ARTS, CRAFTS AND CUSTOMS

Croatian folk art came into being in the far distant past. It is rooted in the rich culture dating from the 11th to the 14th centuries, from the time of the fall of the Byzantine Empire up to the invasion of the Turks. It was an expression of some of the most advanced cultures of that time. Then came the five-hundred years long Turkish and Austro-Hungarian rule.

The people could express their feelings only by word of mouth, through songs recited or sung to the accompaniment of the "gusle". They were told from father to son; expressed through embroidery, wood carving and dance. These artistic folk activities are alive today and offer proof of an old culture and are an excellent means for getting acquainted with the spirit, character and culture of a people.

The Croatians have long been known for the ability to work with their hands and create outstandingly beautiful works of art. These artifacts are reflected in wood carvings, ceramics, painting, architecture, decorations of all sorts, embroideries, national costumes, metal works, etc. They created their own specific and particular designs, their own patterns and their own color motifs. These are original creations different from any other.

Like any other people throughout the world, the Croatians observed many customs and traditions on special occasions throughout the year. While the Croatians differed in their observance of customs from their neighbors, they also had many traditions which were identical. There were also regional differences within the Republic of Croatia itself according to the social context in which a particular group of Croatians found themselves.

Before the advent of machines and factories, all of the beautiful artifacts were made by hand. This process was called "ručni rad" (ruch-ni rad), that is, made by hand. With the coming of Western influence and industrialization into the Balkans in recent years, most of the artifacts are now being turned out by machines. This is not to say that the art of "ručni rad" does not exist in Croatia. It does, but not to such a great extent as it did before.

The folk songs and dances of the Croatian people still show the creative forces of the peasant folk. Folk songs are born out of some event, and they thrive as long as the event is meaningful in the life of the community. When it loses its relevance to the society in which it finds itself, it slowly begins to wither and die. Thus, many "new" folk songs and dances were created following World War II when the populace looked for national identity. Some of these "new" songs and dances have survived and are still actively cultivated to this day while others have lost their significance and have fallen by the wayside.

Some of the ritual songs and dances surrounding specific traditions and customs were able to transcend economic and political upheavals and have survived throughout wars and other periods of strife. Many of these, such as the tradition of St. George's Day, are annually celebrated both in Croatia and in the United States.

When the Croatian immigrants came to America at the turn of the century, a great majority of the women brought with them the talent and abilities to create certain works of art such as embroidering, the making of lace, etc. This practice, however, has not been handed down through the generations, and there are only a precious few who can still carry on such "ručni rad". Where previously one found in some of the homes of the early immigrants homemade curtains on the windows, lace doilies on the tables, embroidered pillow cases and bedspreads, there are today the store-bought items.

All of the arts and crafts of a country, along with their time honored customs and traditions, provide a tremendous insight into the lives of a people. In evaluating peasant life and culture in general, it must be remembered that peasant culture is anonymous. Its customs and music are not the work of an individual, but of the community and is the common property of an entire ethnic group which has grown under identical living conditions. The people within a community or ethnographic region all share a common background which is evidenced through their arts, crafts and traditions.

PRONOUNCIATION GUIDE

THE CROATIAN LANGUAGE

The Croatian language is a Slavic tongue and is written by using the Latin alphabet.

In the Croatian language, the accent marks v and / over any of the letters c, s or z denote that these letters are to be pronounced as ch, sh and zh.

The letter c alone is always pronounced as a ts combination.

The letter j is like the English y. The aj combination is similar to the ie in the word pie.

VOWELS

a like the a in father

e like the e in pet

i like the i in machine

o like the o in Olivia

u like the oo in fool
or u in rule

SOME CONSONANTS

g like the g in go

ž like the z in azure or like
the s in pleasure or like the
French j in jour

lj like the li in million

nj like the n in new

r like the Scottish r in merry

ć like the ch in chalk

h like h in hair or sometimes
like the ch in the Scottish loc

c like the ts in lots

č like the ch in church

dž like the j in John

š like the sh in ship

SOME EXAMPLES

The musical instrument GAJDE is pronounced Gie - de; or Guy - de.
The word for Christmas, BOŽIĆ, is pronounced Bo - zhich.
The word for trousers, GAĆE. is pronounced Ga - che.
The ethnographic region PRIGORJE is pronounced Pri - gor - ye.
The singing society RODOLJUB is pronounced Ro - do - lyoob.
The legendary hero (Joe) MAGARAC is pronounced Ma - ga - rats.

PLACES OF INTEREST IN THE UNITED STATES

DEALING WITH THE CROATIANS

CROATIAN FRATERNAL UNION OF AMERICA **Pittsburgh, Pennsylvania**	National headquarters of the largest Croatian organization in the U.S. A fraternal and insuranc society. A Cultural Room is contained within the headquarters building.
CROATIAN CATHOLIC UNION OF AMERICA **Gary, Indiana**	National headquarters of the secon largest Croatian organization, als a fraternal and insurance organiza
MESTROVIĆ STUDIO **Notre Dame University** **South,Bend, Indiana**	A fine collection of the works of Mestrović, world famous Croatian sculptor.
UNITED SLAVONIAN BENEVOLENT ASSOCIATION New Orleans, Louisiana	National headquarters for one of earliest Croatian fraternal assoc- iations in America.
CROATIAN FRANCISCAN PRESS Chicago, Illinois	Prominent active printing and publishing house for Croatian literature.
DUQUESNE UNIVERSITY TAMBURITZANS INSTITUTE OF FOLK ARTS Pittsburgh, Pennsylvania	The Tamburitzan Cultural Center i home for the internationally famo performing ensemble, the Tamburit The Center contains a Library and Museum with many Croatian books, costumes and artifacts.
ST. NICHOLAS CROATIAN CATHOLIC CHURCH North Side, Pittsburgh, Pennsylvania	First Croatian church in the Unit States. Contains beautiful paint wall murals.
CROATIAN CHAPEL, IMMACULATE CONCEPTION CHURCH Washington, D.C.	A beautiful chapel in the nation' Cathedral decorated in the motifs the Croatian people.
HRVATSKI DOM (Croatian Home) almost any city in the country	These Croatian Homes are the offi meeting places of the many Croati Fraternal Union lodges throughout U.S. A great variety of cultural activities take place at these Ho especially on weekends.
CROATIAN CHURCHES	There are 34 in the U.S. Pennsyl has the most of them and Chicago the most located in one city.

SOME FAMOUS CROATIAN NAMES IN AMERICA

ARTS AND CULTURE

1. IVAN MESTROVIĆ - World renowned sculptor
2. JOSIP TURKALJ - Nationally known sculptor
3. VLAHO BUKOVAC - First Croatian painter in the U.S.
4. MAKSIMILIJAN VANKA - Painted murals in first Croatian church in U.S.
5. ZINKA KUNC MILANOV - Metropolitan Opera Soprano
6. ZLATKO BALOKOVIC - World famous violinist
7. ARTHUR RODZINSKI - Symphony conductor
8. WALTER W. KOLAR - Director, Duquesne University Tamburitzans Institute of Folk

EDUCATION

9. HENRY SUZŽALO - Educator, President of the Carnegie Foundation
10. GEORGE J. PRPIC - Educator and author

POLITICS

11. MIKE STEPOVICH - First governor of Alaska

BUSINESS

12. CHARLES M. BAUERVIC - Detroit businessman
13. ANTHONY E. TOMASIC - Pittsburgh investment banker
14. STEVE SEKUL - Biloxi (Gulf Coast) "Shrimp King"

INVENTOR

15. NIKOLA TESLA - Inventor of electrical alternating current machinery

SPORTS

16. JOE KUHARICH - Football star and coach
17. FRANKIE SINKOVIC - All-American football star from Georgia
18. MIKE BASRAK - All-American football star from Duquesne University
19. EDDIE ERDELATZ - Football coach at Naval Academy
20. GEORGE MIKAN - Professional basketball player; "Mr. Basketball"
21. MICKEY LOLICH - Professional baseball player
22. HELEN CRLENKOVICH - World Diving Champion
23. FRITZIE ZIVIC - World Boxing Champion

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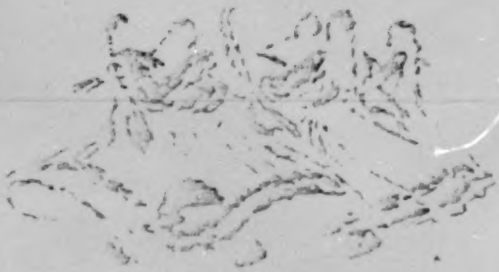

CROATIANS

ARTS • CRAFTS • CUSTOMS

Prepared by

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1.

FOLK DANCES

The most popular dance form of the Croatians is the KOLO", which means a wheel or circle. This is a dance in which the dancers form a large circle and which is usually accompanied with singing, instrumental music or a combination of both.

A very interesting characteristic in the accompaniment of folk dances are "Poskočice", a term used to describe singing jokes, mocking or teasing songs or just plain remarks which are shouted back and forth to each other. The boy dancers may tease all of the girl dancers; or all of the dancers may tease a young boy and girl who have just become engaged to be married.

The "KOLO" dance was generally performed out of doors during special festival occasions, at weddings, Saint's days, etc. Recently, however, most of the "KOLO" dances are performed in doors.

Mention must be made of a special "KOLO" dance called a "DRMEŠ". This word literally means to shake, and in the dance, there are various places where all of the dancers stay more or less in place and simply shake themselves from head to toe in a very fast quivering motion.

In more recent times, the custom of dancin
become accepted.

3

FOLK SONGS

Folk songs usually made their appearance (and this is still the case today) as a result of some event in the village. If such songs proved to be accepted by most of the people, they would soon become very popular and would spread throughout the countryside. Oftentimes, the event which was the basis for the folk song in the beginning would disappear or change, but the song would remain along with the melody which had become popular.

In a class all by themselves, are ritual songs which are sung during special occasions and which are probably the oldest songs sung accordi to ancient customs. Such songs are performed in connection with:

I. Outstanding events such as weddings or funerals
II. Events of everyday life, such as putting a baby to sleep with a lullaby
III. Work in the fields or around the house
IV. Recreation or social situations with drinki songs or songs of good fellowship
V. Dance and play songs for all occasions
VI. Certain days of the year such as Christmas or New Year's Day
VII. Pleading for rainfall
VIII. Children's games

There are many varieties of songs which fal in each of the above categories and all are performed according to the occasion during which th song is sung.

Besides all of the above, there have been many popular songs, romantic songs and other folk songs which the immigrant Croatian people brought over to the United States, and which th still sing today whenever there is a special occasion.

FOLK MUSICAL INSTRUMENTS

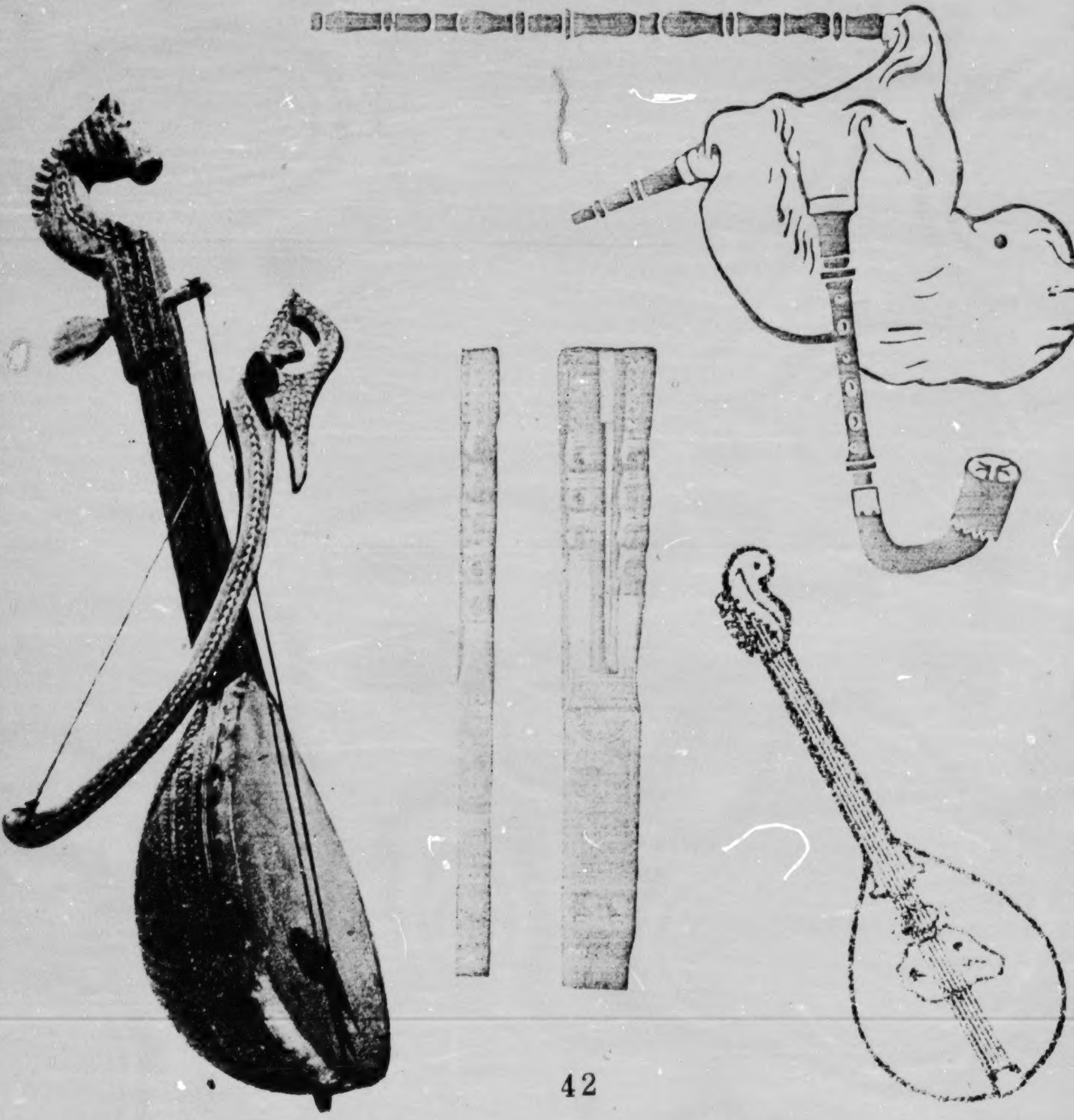
The most important and popular musical instrument among the Croatian people is the lute-like stringed instrument called the "TAMBURA" or "TAMBURITZA".

It was first played as a solo instrument, that is, without any other musical instruments. The lonely shepherd would usually pluck out little tunes to accompany himself as he passed away the time of day while watching his flocks. In 1847, however, the first group of six TAMBURA players banded together and formed a small orchestra. This was the beginning of group TAMBURA playing.

There are many other musical instruments which have been used by the Croatians down through the ages. One of the most interesting is a one stringed violin called a "GUSLE". The player is called a "GUSLAR". The GUSLAR would accompany himself on the GUSLE while he sang popular ballads about great heroes. Other stringed instruments also exist.

One of the oldest instruments is the "GAJDE" or bagpipe which was originally used to accompany the many kolo dances or group singing. Two types of bagpipes exist in Croatia, one in which the air is blown into the bag by mouth and the other which uses a bellows.

Many types of wooden flutes were made in a variety of sizes, shapes and tuning. They were called by the general name of "SVIRALKA", a name which simply meant an instrument that played music. Some of these pastoral pipes or flutes have only one pipe. There are others which have two, or even three, pipes.



WOOD CARVING

Wood carving has been one of the rich folk art traditions of the Croatian people for hundred of years. Whether the wood carving is attached to a part of a house, or whether single pieces of wood are carved into specific designs, the art is generally very rich and harmonious.

In early times, wood carving was mainly done by the shepherds while they watched their flocks. Perhaps the shepherd carved a simple pastoral flute or some ornamentation on a wooden flask from which he drank his wine. In more recent times, much of the art of wood carving has become a product of machines.

Very popular with the shepherd is his drinking cup. This shepherd's cup was usually ornamented with geometric designs and heads of birds or animals. One of their favorite musical instruments, the Gusle, often had the head of a goat carved into it.

Women often used spindles for spinning wool. These spindles were carved from one piece of wood and highly decorated at the head with many different designs.

Large objects, such as huge doors marking the entrance into a church or cathedral, were quite often carved with religious figures and designs. Perhaps the most famous of all the carved church doors are the portals to the church of Trogir in Dalmatia.

VILLAGE HOUSES

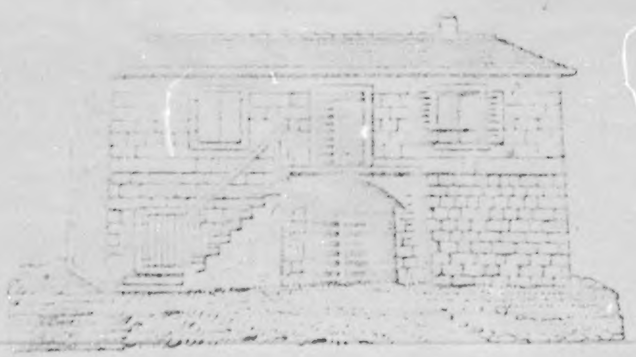
In a Croatian village, the family is closely connected with the peasant way of life. It is a part of their cultural environment.

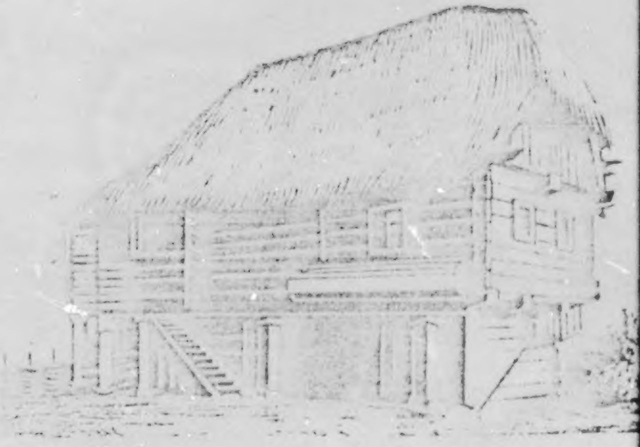
The shape and form of the village house is a good indication to the kinds of building materials available and to the people's history as well. Two general types of village houses exist in Croatia: WOOD houses which are the most popular, and STONE houses in regions where there is a lot of limestone. Sometimes clay is used between the wood or to cover the entire walled surface.

The wood houses very often display many different kinds of simple ornaments which are cut right into the wood. Sometimes, the surface of the wood is painted in bright colors. The roof may have a grass thatched roof on it or wooden shingles or red clay-type tiles, depending on what material is the most easily available.

The stone houses are generally built where there is a great deal of limestone. The houses are usually more square looking and seem to be built closer to the ground. There are many stone houses in the Dalmatian section of Croatia, especially in those mountain areas which extend their slopes right down into the sea.

Peasant houses in Žumberak (Croatia)





Log-hut in Pokuplje (Croatia)

House in Dalmatia

EASTER EGG DECORATION

Many people are astonished to find out that almost every country in the Continent of Europe has a long tradition of painting and decorating Easter eggs. Croatia and its people also have a long tradition of this form of folk art.

Sometimes the egg has only one color added to it, but multi-colored eggs are more numerous. These Easter eggs with many colors reflect all aspects of life in which the peasant finds himself. The painter may simply paint hearts and flowers of many different shapes and forms; or he may paint some very intricate geometric designs with a great many bright colors showing on the egg.

Very often, the Easter egg will carry some religious design or pattern reflecting the religious spirit of the Croatian people. This may be in the form of a cross, a fish, in the letters I.H.S. or even with the face of some saint being painted onto the Easter egg. Sometimes, birds or animals are used for decorations of the Easter egg.

The usual manner of painting the Easter egg is to cover the entire egg with a coating of wax, then draw the desired pattern on the egg. The wax is then either scraped off or melted off, leaving the painted design on the egg itself. This process is called "batik".

LACE AND EMBROIDERY

From the earliest times, the Croatian peasan made the textile fabrics which they needed, and they ornamented these textiles with rich embroideries. Even today, flax, hemp and wool are woven on homemade looms, a textile job which is performed by women.

The most beautiful embroidery is used for adornment on national costumes. Even though modern industrialization has brought about some kind of uniformity in the cities, with rather tasteless and colorless clothing, the village has preserved this beautiful folk art in its varied folk costumes.

Young girls like to embroider scarves and other pieces which will decorate their home after they get married. This can include towels, tablecloths, wall decorations, bedspreads, pillowcases or separate pieces of clothing such as a blouse or a hat. A special technique is used for weaving designs into carpets which are generally made from wool.

The making of lace developed in Croatia under the influence of foreign cultures. Some of the most beautiful examples of lace come from the Adriatic region of Croatia, a region which has long felt the influence of Italy. The lace is made with a great variety of motifs and with painstaking precision. Such careful attention has made the making of lace an object of outstanding artistic value.

17

IVAN MESTROVIĆ - A GREAT CROATIAN SCULPTOR

Ivan Mestrović, the world famous sculptor, was born in a little village in Croatia in the year 1883. He spent his boyhood as a shepherd boy in the Dalmatian mountains and grew up to become one of Europe's and America's best known sculptors.

Mestrović was a deeply religious man, and many of his works have a great religious significance about them. There was always something about his works that seemed to express the most profound spirit of man, to pay tribute to the dignity of man.

His sculpture can be found in practically every country in Europe and on the North American Continent.

Some of his outstanding works are the impressive "Indians on Horseback" located in Grant Park, Chicago; an oversized statue of the Croatian Pope, Sixtus V, located in Rome; the Tomb of the Unknown Soldier near Belgrade, Yugoslavia; the Pieta (now part of the Mestrović Collection at Notre Dame University at South Bend, Indiana); the total view of the north facade of the Diagnostic Building of the Mayo Clinic in Rochester, Minnesota which is titled "Man and Freedom"; the Father Lopez Memorial in St.

Augustine, Florida and the Mary the Immaculate Queen of the Universe at the National Shrine of the Immaculate Conception in Washington, D.C.

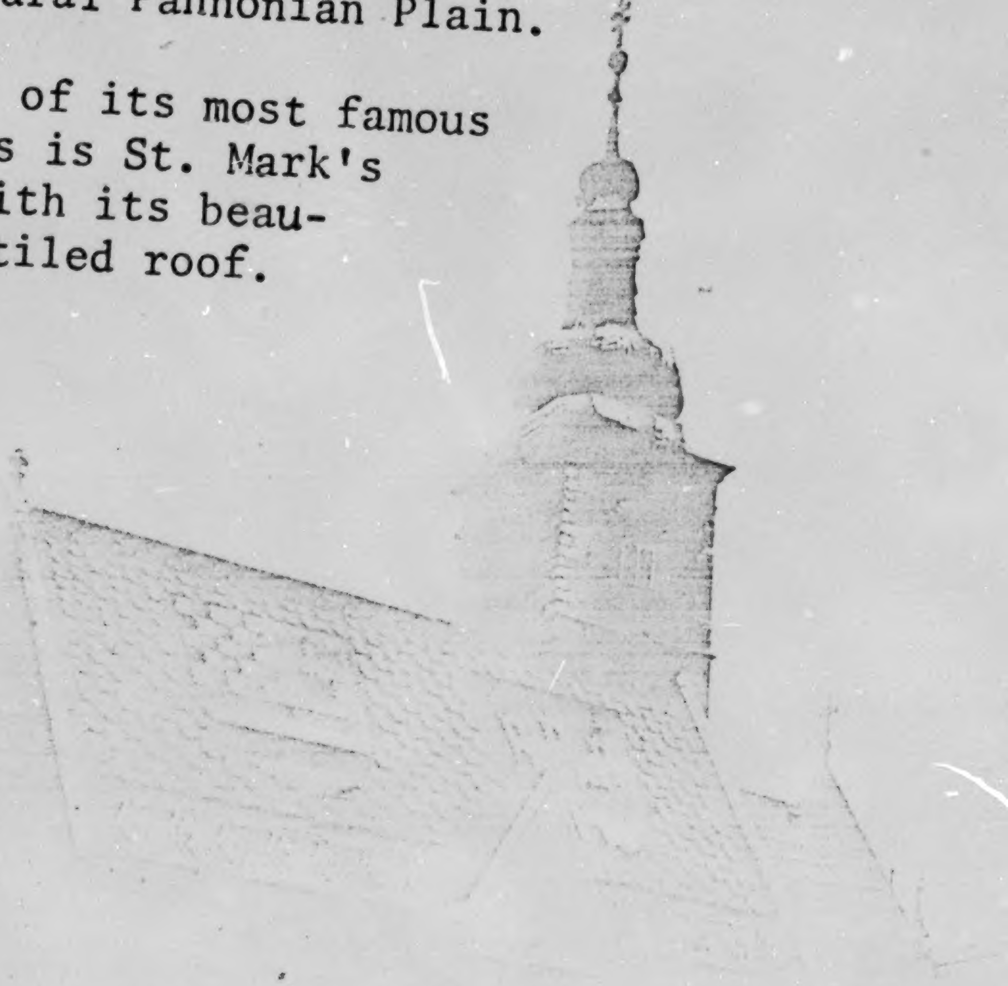
Indian with Bow

CHURCH

IN ZAGREB - CAPITAL CITY OF CROATIA

For several centuries, Zagreb has been the cultural and educational center of Croatia. It is located on the border line dividing the mountainous Alps from the agricultural Pannonian Plain.

One of its most famous landmarks is St. Mark's Church with its beautifully tiled roof.



A WEDDING IN CROATIA

Croatian weddings, and all of the ceremonial customs which precede them, can be very elaborate, interesting and colorful. Al of these customs, like folk customs everywhere will differ from one region to another. There are some events, however, which are rather traditional and take place in almost every weddin custom throughout all of Croatia.

For example, most weddings will take place in the fall after the harvest is in. The usua meeting place for young people was at a festive occasion outside of a church. There was generally some "arrangement" made between the parents of the bride and the parents of the groom as to who would give what and how much toward the marriage. The actual "arrangements" were often made by some relative or some professional matchmaker in the village.

There was always plenty to eat and plenty to drink. There were always musicians at the wedding festivities, usually tamburaši (tambura players). The festivities contained a great variety of customs which would take place during the days preceding the wedding, and on the wedding day itself. These customs, however, would change from one region or village to another.

There usually was a special wedding dance which took place during the day and in which the bride would dance with practically everybody in the village. Each person who danced with the bride would offer some type of donation, generally money, to the bride for this privilege. Sometimes the Best Man would also make a collection at the wedding banquet besides having the bride's dance. Many of these customs are still carried on by the Croatian people in the United States.

The favorite wedding song is called the "Svatovac". It is generally sung by the Best Man who wishes the newly married couple many years of good and fruitful life and also that no evil or sickness come to them.

Finally, most weddings would not end in one day, but would sometimes take up to three days to complete. During all of the three days, there would be much eating, drinking and merrymaking.

FUNERALS

In the village of Croatia, death is first announced by the wailing and moaning of women. This wailing waits upon the death of the dying person. As soon as the wailing begins, the bell of the village church begins to ring. On hearing this, the friends and relatives proceed to the house of death and there light candles.

As soon as death occurs, it is customary to shut the eyes of the body. All windows are opened to permit the released soul to fly from the house. The body is then washed and the hands are either crossed over the chest or clasped together. A handkerchief is pulled around the head and tied under the chin to keep the mouth closed. Usually, the body is left on the death bed and dressed in the best clothing available.

Burial takes place 24 hours after death. Women in mourning generally dress in black while men wear a black armband or a black lapel ribbon.

The procession is generally led by the village priest, followed by the pall bearers, the casket itself which may be on a horse drawn wagon, the immediate family, relatives and friends.

At the grave site, the priest recites a few prayers and all present throw a handful of soil into the grave while reciting something like "May the ground above you be light". In Christian burials, a wooden cross is placed over the grave until such time as a permanent gravestone can be made. This gravestone occupies a special place in the folk art of the Croatians. The stone slab bears a carved portrait or picture of the deceased with the dates of his birth and death, his work and some text relative to his life.

In these pictures, a special funeral wagon is used. The uniformed people are members of the village volunteer fire department and they acted as pall bearers.

ST. GEORGE'S DAY
(JURJEVDAN)

Saint's Days, or name days, are always cause for celebration and festive occasions. In olden times, a person bearing the name of a particular saint would pay his respects by lighting a candle and offering a loaf of bread. Today a name day or Saint's Day is a festive time for much music, singing and dancing.

St. George's Day, April 23rd, is always an important spring celebration in Croatia. Young people spend the day visiting the homes in their village, singing special songs and giving out branches of green leaves, in exchange for which they receive gifts of food and drink. Young girls carry baskets for the food which they receive.

This group is always accompanied by a young boy dressed in green foliage. He is called "ZELENI JURAJ" (Green George) and he is the symbol of Spring.

In the evening, a huge bonfire is built and the villagers sing, dance and make merry around this fire. Often dancers will leap over the fire several times while the others watch.

This custom is still practiced both in Croatia and in the United States. In the little town of Cokeburg, Pennsylvania, there is a Kolo and Tamburitza ensemble which carries the name of St. George and they have an annual celebration of St. George's Day.

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A Christmas in Croatia

by Walter W. Kolar

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INTRODUCTION

It is the Advent season at the beginning of December, and the Croatian village busies itself with preparations for festivities which will continue uninterrupted through Epiphany. Pigs must be slaughtered to provide the traditional roast pork on the Christmas table; cookies must be prepared, and special pains are taken to observe the age-old Christmas and New Year's customs, which are even today observed in most parts of rural Croatia.

Like most inhabitants of central and eastern Europe, the Croatians are a deeply religious people. Their daily life is filled with simple acts of religious expression, and the symbolism of the Christian church is evident everywhere in their folk art.

The custom of "koledanje" (singing of folk Christmas songs) is one of the most popular. These secular songs are known as "kolede". These songs form part of an ancient tradition that dates from pre-Christian times when, as part of pagan winter solstice celebrations, young people visited each house in their village, singing songs in exchange for gifts of food and drink. These young people were known as "koledari", and their cheery greeting of "Dobar večer, dobri ljudi!" (Good evening, good people!) appears as the first line of many "kolede". It is not unusual to find in a "koleda" a beautiful narration of the Christmas Story suddenly interrupted by a demand for sausage, a piece of cake, or even a cup of Christmas cheer!

The above customs and traditions are seen through the eyes of a little lost angel, who loses his way to Bethlehem, and winds up spending the entire Christmas season with a Croatian family in the village of Selo!

A Christmas In Croatia

In a far-off land in a distant part of the world called Croatia, lived a little boy named Marko. Marko was in many ways just like any other little boy that you and I know. He loved to run, jump, play, and get into mischief, and do many of the other things that all little boys do.

One night Marko was sitting on the hillside behind his home gazing spellbound up onto the sky. From this favorite spot he was watching one special star, wondering idly if this star could be the little Star of Bethlehem. How it twinkled proudly in the heavens! True, it wasn't a very big star, and it really didn't seem to shed too much light when compared to som of the other stars in the sky, but somehow, to Marko, it was the brightest and proudest star in the whole sky.

Then a most peculiar thing happened. The more he watched the star, completely engrossed with its merry twinkle, the brighter its light seemed to glow. Brighter and brighter it became seeming to spread its joyous light all over the earth below. But most particularly, the star seemed to shine the brightest on the very spot where Marko was sitting. Its brilliance lit t entire village of Selo below him like a giant candle, and Marko was filled with the glorious spirit of the Christmas season!

As in all the distant homes he could see aro him, Marko knew that the hardworking peasants Selo would kneel in reverence to await the com of the Lord - and rise, rejoicing at His Birth His own family, Mama and Tata Seljak, and his sisters, Marica and Barica, would become busy with preparations for the celebration of the Birth of this Christ Child, for here in the vil age of Selo, all of the Christmas Spirit is cen tered around the family's devotion to the Savio

Marko looked up at his special star again and suddenly a growing fear crept over him. His li tle star was no longer smaller than all the res but was growing bigger and bigger - and coming closer and closer. Marko wanted to get up and run but his feet felt like they were glued to t ground. Besides, he was so afraid. He held hi breath as he stared at the star as it came clos and closer to earth. Then the star became s large, and so bright, that Marko could look at no longer, so he covered his eyes with his litt hands and began to whimper.

Suddenly, Marko felt someone tap him on his left shoulder and he

It was no longer bright outside and there, besid him, standing in the snow in the light of all the other stars, was another little boy. At least he looked like a little boy, although he wasn't dressed like a little boy. He looked as though he was wearing a long nightgown; and he was stanc ing in the cold snow with bared feet.

"Hello," said Marko, still just a little frigh ened. "Who are you? I've never seen you before in our village of Selo."

"Oh, but I know you," said the other little boy. "I know you, Marko, and your Mama and Tata Seljak, and your two sister, Marica and Barica, too."

"Where do you live in Selo?" Marko asked.

"Oh, I don't live in Selo. I live up there," said the little boy pointing up to the sky. "I'r the little star you were watching in the sky. You see, I'm one of God's own angels and all of us angels have to shine up in the sky on Christmas Eve on our way to Bethlehem. But I lost my way and if I continued to shine up there now, I would guide many people to the wrong place and the Christ Child would be very unhappy. I saw you watching me, and so I came down to see if you could help me."

Marko was so surprised, he could hardly sp He finally managed a weak "Is it . . . is it h to be an angel?"

"Oh no," the angel answered. "It's so mu fun. I've only been an angel for a little wh In fact, this is my very first Christmas in H - that's why I'm lost. But all I do all day Heaven is fly around and meet and play with a the other angels. See my little wings?"

The angel turned around and showed his ti wings to Marko. "But I don't know where Beth hem is," said worried Marko. "Why don't you home with me. Mama and Tata will know." Mar began to get excited! "Maybe you can spend C mas Eve with us, and celebrate the Christ Chi Birth with Marica, Barica, and me!"

"Oh, I would like that, but I must hurry said the little angel. "Any way, no one can or hear me but you."

"But we'll have so much fun," pleaded Mar "There are many things that we do that I know will like. Please come . . . just for a litt while. Uh, by the way, what is your name?"

"Oh, I don't have a name. I'm known as A One Million, Three Thousand and Thirteen - B, said the angel.

"I can't call you by all those numbers. I wi have to give you a name," mused Marko. "Let me see, - - what's a good name for a little angel. I know! I will call you Miško! When I was ver little, Tata used to say that I looked like a l tle angel, and he called me his little Miško. that's a fine name. Come Miško, let's go to my home in Selo!"

Bursting with the Holy Spirit that only the c ing of Christmas can bring, Marko leaped to his feet, took the angel by the hand, and bounded down the hill to tell his mother and father of the glad tidings.

"In Croatia, there is no expectation of a San Claus on Christmas Night as in other lands," explained Marko, on the way down to the village "It's not that the Seljaki don't believe, for t like all good people the world over, know there such a person; only he's called Saint Nicholas, and he visits all of the children in the villag of Selo on December 6th, that's today, Saint Ni olas Day, leaving behind all sorts of goodies a presents, in bulging shoes and stockings. My s and stockings were filled this morning with del ious chocolate candy, a new pair of hand-woven socks, and this bright red cap!" Marko bent his head down a little so that the angel could see bright cap a little better. He continued with same breath, "How proud I am of this red cap! the nicest present that I have ever received!"

The Christmas season now seemed to begin in earnest for Marko. First, it was the bright red cap for Saint Nicholas Day, then the sprinkling of white snow on the ground, and now, this homel little Heavenly Angel helped make it especially easy to get into the mood of the approaching hol day.

Marko wondered how he was going to sneak Mišk into the house without his family getting suspicious, but luck was with him. The house was already dark. The family had apparently retired. However, when he creaked open the front door, hi mother called, "Marko, is that you? Where have you been? We were worried about you." "Oh," stammered Marko, "I was up on the hill watching the stars. I'll get right off to bed now." "Well," scolded Mama Seljak, "don't forget that you have a busy day ahead of you tomorrow."

Marko led the angel into the bedroom he share with his two sisters and offered Miško his bed to sleep on. "I'll sleep on the floor," whispered Marko, "and you can have my bed." "Oh, no-o, replied Miško, "I simply hang in the air when I sleep, if I can't find a soft fluffy cloud. I can't sleep in a bed, it's too hard and I would hurt my wings. Since I'm not visible to others, don't you think your sisters would find it rathe peculiar to see you sleeping on the floor?" Wit that, the angel hopped up to about a foot over the bed and hung suspended there.

"Good night, Marko."

"Good night, Miško," replied Marko creeping under the covers while gazing in awe and wonderment at the figure hovering over him. "Are you sure you won't fall down on me during the night?"

The very next morning following Saint Nichola Day, Marko took the angel out into the back yard where he and his father, Tata Seljak, prepared two of their finest pigs and immediately roasted them. The little angel became frightened to see such big pigs and wanted to run away, but Marko calmed him by saying, "Don't worry or be frightened, my father won't let anything happen to you "What did you say?" yelled Tata Seljak. "Oh nothing," grinned Marko as he winked at Miško.

Marko's two younger sisters, Marica and Barica helped out by carrying wood for the fire. True they couldn't carry very much, but they helped, nevertheless. "Oh," cried Misko, "let me help them carry some of the wood. I want to help too. But when he tried to pick up some of the wood, even the smallest piece was too heavy for him. Dejected, he sat on the wood pile and watched Tata Seljak and Marko salt down the pork and render the fat. Marko came over to him and explained, "With us, as with all of the villagers of Selo, pork will be the traditional and typical

food for Christmas time, and 'hladetina' or jel
lied pigsknuckles the traditional Christmas mor
ing breakfast. Would you like to try some?"
asked Marko, offering Miško a piece of pork.
"My goodness, no," answered Miško, "I don't eat
pork. It makes my tummy heavy, then I can't fl
very well."

From Saint Nicholas Day on, Tata Seljak assi
ed tasks to every member of the household in pr
paration for Christmas. Tata busied himself wi
the curing and roasting of the meat. Marica an
Barica helped by making decorations for the hou
Marko, sporting his new red cap, was sent to th
forest to chop the wood which would be necessar
to keep the home heated during the holidays.
"Come out to the forest with me," invited Marko
looking adoringly at his friend angel, "and
watch me chop the wood." He was more than a
little hurt when Miško replied, "Oh, no thank
you. I think I'll stay here and watch your
mother in the kitchen. Her work looks more inte
esting than yours," he added, snitching a freshl
made cookie.

Mama Seljak was spending all of her time in t
kitchen baking several loaves of bread and a doz
different varieties of "kolači", or pastries. T
thing that fascinated the angel the most, howeve
was the real masterpiece of Mama's baking, the

"Božićnjak" an egg bread which contained decorations of many kinds. On the božićnjak he saw displayed, the signs and symbols of the seasons. In fact, thought the angel, this božićnjak contains everything important to the welfare of the family. Mama Seljak is certainly an exceptionally good cook. Her božićnjak sports such figures as the family cow, a couple of chickens, the grain in the field, and even the house pets. The angel realized that these symbols and signs were supposed to bring good luck during the coming year. Miško circled around for a better look as Mama Seljak set this special loaf of bread in a hand-woven reed basket containing seeds, onions and fruit. Cautiously, Miško came closer now for an even better look. Set in the center of the božićnjak was a large white candle which was destined to burn there all through the holidays. Suddenly, Miško smelled something burning. It couldn't be Mama Seljak's cookies, he thought, she's much too careful for that. "My what a foul odor - what can it be?"

Just at that moment Marko came into the house and froze in his tracks at what he saw! The angel's wings had caught on fire and were badly singed! "Miško," blurted Marko, "you're on fire! Here, let me help you put it out." He rushed ove to the table and started clapping his hands over the singed parts of the wings.

"What in heaven's name are you doing?" asked Mama. "Have you gone mad? Do you want to spoi our božićnjak? And who's on fire? What's wrong with you? You act so strangely these past few days!"

Taking the angel by the hand, Marko led him into the bedroom. "Golly, but you're badly bur ed," he said. "Yes," replied Miško sadly, "and I won't be able to fly now until they heal once again. I'll have to stay here with you now unt I can use my wings again."

"Oh, how wonderful!" exclaimed Marko, "Now you will have to stay with me for the entire ho days. Your wings won't mend before they are ov You'll have to stay at least until the candle which burned will be extinguished on New Year's Day, then you can help our family eat the božićnjak." Somehow, it seemed that the angel at that moment, didn't entirely share Marko's enthusiasm for this turn of events.

During the next days of preparation, the Sel jaks joined in making the entire village resour with their beautiful Kolede, or Christmas carol and thought Marko, the angel sings more beautif than anyone. It's a shame that only I can hear him. Say, I wonder how he learned all of the w and songs so quickly?

The entire village of Selo was trying its best to look its happiest, and everyone did little things to make his neighbor happier, little things in keeping with the spirit of the season. Yes, the Holy Spirit of the Christ Child had descended upon the peaceful village of Selo.

The day before Christmas was "Badnjak" and the Seljaks were as busy as beavers. Tata Seljak had decided that there still wasn't enough wood for the entire holiday season, so Marko was hustled out into the forest again. The angel, Miško, got tired of walking to the forest so often, and since his wings were burned, he could not fly; besides, his feet got cold standing in the snow.

Mama Seljak was putting on the finishing touche to her culinary arts. Marica and Barica were brin ing in a huge load of straw and hay which they scattered throughout every room in the house. Miško, in his curiosity, got in the way several times and was completely covered with straw. My what fun this is, he thought, as he watched the children tumbling about on the floor. The straw, of course, was to remind the family of the humble birth of the Holy Infant in the lowly manger. Marica and Barica will sleep on this straw tonight, along with Marko. The girls finished decorating the home by making a figure of a dove and suspended it from the ceiling allowing it to hang over the kitchen table. A string, attached to the dove, was connected to the door Every time the door opened the bird danced abou as though alive. The angel knew that this was to signify the Holy Ghost.

A special ceremony was left for Tata Seljak a Marko to enact on this Christmas Eve. Both lef the house in early evening, each carrying a candle. Naturally, this mystified the ever-curiou angel. Later, when Marko and his father return with a bundle of straw, the entire house was da ened. Marko rapped so loudly on the door that Miško jumped three feet into the air and just hu there! Marica opened the door to let them in wi the straw. Tata Seljak made the sign of the cr - "U ime Oca, i Sina, i Svetoga Duha, Amen" - then recited a list of blessings in the form of a prayer which he hoped the family would receiv from the Christ Child throughout the entire new year.

Miško listened, deeply reverent as the father prayed. "O Bože moj! Oh, Dear God! Bless thi house and everything in it. Bless this family with abundant health and strength during the com ing year. Bless this seed and allow it to multi ply when placed into the soft soil in the Sprin Bless our animals with fertility that they may reproduce in numbers. Bless our little village of Selo and all the good people in it. Bless u all, O God, with the Grace to live as good peopl deserving of all these blessings we ask of Thee!

Miško became so engrossed in the prayer that he forgot that he was hanging in mid-air and came crashing to the floor. "Are you all right?" whispered Marko as he rushed to his aid, and helped him up to his feet again. "Yes," replied the angel foolishly. "I'm all right, but you had better get back to your father. He's looking at you kind of funny."

After a sharp glance at Marko, Tata then extinguished the candles with drops of wine squeezed out of wine-soaked bread. "The bread and wine," whispered Marko to Miško, "represents the Body and Blood of Christ." Mama then lit the candles in the house and the straw was thrown under the kitchen table.

Marko picked up a bag containing seed and spread this on the bare table top, from corner to corner, in a form of a cross, and upon this Mama placed a clean white linen table cloth. It was on this cloth that the basket containing the božičnjak was placed. Mama invited the family to sit down to this table to partake of a preliminary meal consisting of simple foods such as onions and unleavened "pogača," but no meat, for Badnjak was a fast day. Throughout all of this, Miško had snuggled close to Marko, eyes wide with wonderment.

The Christmas tree which Marko had brought in earlier was now decorated with candles, nuts, apples and long ropes of straw with glass beads on them. "May I help?" asked Miško. "I can put on the gold-colored nuts when no one is looking, and I can even reach up to the top of the tree to put a star on it. Say, I could pretend that I'm hanging up there." The family was asto ished to see the beautiful star shining on the top of the tree, but only Marko really knew how it got there.

"Just wait 'till we go to Midnight Mass with the entire family," whispered Marko to Miško. "We'll all be carrying lanterns, singing as we go. You'll like the 'Ponočka', that's how we call the Midnight Mass. It's real impressive."

When the Midnight Mass ended, it was "Božić", the dawn of a Croatian Christmas Day. The Seljaks returned home for a real feast, breaking their fast, enjoying the fruits of their labors. The Heavenly Angel had a genuine banquet with the Seljaks this Christmas morning, with sipping of the wine, and the singing of songs.

Yes, thought Miško, the Little Child was taking care of the Seljaks on His day. With the peace and contentment that only a profound faith could bring, Miško watched the Seljaks retire for what was left of this Holy Night. Ah, it's truly a

wonderful and blessed thing, this inner peac reflected Miško. The Holy Ghost has wrapped up the entire village of Selo with His comfo ing influence. All is calm. All is in perf order. With a deep sigh of inner satisfacti and contentment, the little angel floated to sleeping place above Marko's bed and peacefu closed his eyes.

Rising early the next morning, Tata Seljak went out into the woods and cut a log which brought home in the early dawn. This Yule-l would play an important part later on in the Then Tata woke the rest of the family for th early morning Mass. He had to shake Marko q hard before he suddenly cast his sleepy eyes open wide and jumped up with a start. "Is i time already?" "Yes," answered Tata. "Get yourself dressed and let us visit the Christ Child again." Climbing out of bed Marko pul the sleepy angel down from his roost with a none-too-gentle jerk. "Wake up," he said ex edly, "or we'll be late for Mass."

Returning home from Mass, Mama bustled abo the kitchen and set out the elaborate Chris dinner, which included practically everythi she had been cooking and baking for the pas two weeks.

"We'll be spending the remainder of this Chris mas Day very quietly at home," explained Marko. "There won't be any visiting. That's reserved for tomorrow which is Saint Stephen's Day, or, as Tata calls it, 'Stjepanje'."

There was still one more ceremony left for Tat Seljak. He gathered up the Yule-log which he ha cut earlier that morning, and he set it before the fire. In awe Miško watched as Tata, with great ceremony, pushed it into the flames. When the log was burning brightly, he struck it in such a manner so as to cast off many sparks, reciting

As many sparks, as many sheep!
As many sparks, as much health!
As many sparks, as much money!

"Gee," exclaimed the angel clapping his hands with joy, "let's do that all over again. That was fun!"

"Sh-sh," warned Marko, "do you want to spoil everything?"

The ceremony over, Tata instructed Marko, "Keep vigil over the fire. You must not allow it to go out for the remainder of the day and night, other wise there will be bad luck in the family."

"Keep me company Little Angel. Let's watch over the fire together," whispered Marko pullin his little friend down beside him by the fire.

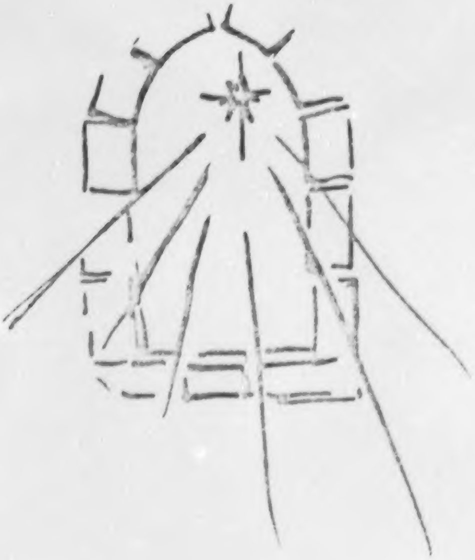
Throughout all the excitement of Christmas pr parations, Marko's grandfather, Stari Deda, qui ly sat in his high-backed old wooden rocking ch and sipped on his favorite black-red wine. Thi he drank out of his specially decorated pitcher Before the Yule-log was pushed into the fire, Deda spilled a little of the wine on the log. "That's according to the custom of offering sacrifice for the dead of our family," explaine Marko to Miško.

Suddenly, Marko yelled, "Look out Miško! You standing too close! The wine is spilling on yo wings!"

"Ej? What's that?" grunted Deda, all the whi being most careful not to make too big a sacri because he did not have too much of his favorit black-red wine which he liked too well himself Tata Seljak looked at Deda and said, "Pour a li tle more for Pokojna Teta, you know how well sh liked it." Stari Deda seriously replied, "Neve mind. That's enough. She had her share, God rest her soul."

With tired and heavy eyelids Marko and Miško watched Stjepanje, Saint Stephen's Day, dawn bright and clear, carrying with it the same austerity of Christmas. Mama and Tata Seljak once again hustled the sleepy Marko and his two sisters off to morning Mass at the "Sveti Petar i Pavao" church which was so dear to the heart of Marko.

"Do we really have to go to church again?" grumbled a sleepy-eyed angel as Marko pulled him by the arm. "I spend more time in church here than I do in Heaven."



In church Marko whispered to the Angel, "I was baptized here by Father Dragutin. My parents too. And my sisters." Marko looked

at his father. What a strong man he was!
And Mama, how the lines of hard work had etche
themselves forever into her face! And look
at the fair, quiet Marica, she needs to be pro
tected and loved. I'm going to look after her
the rest of her life," vowed Marko to the ange
along with a poke in the ribs that made him
sit up with a start. There's Barica, well,
she'll make some man an excellent wife some da
thought Marko. She's so strong and healthy .
. to himself, Marko had to admit that Barica w
even stronger that he was. Marko was brought
to reality from his day-dreaming by a timid
tugging on his sleeve. "Mass is over Marko,"
whispered gentle little Marica, "it's time to
go."

"Where's Miško?" asked Marko looking all around without finding a trace of the angel.

"Who?" asked Marica with a puzzled expression.

"Oh - - nobody!! Forget it!" snapped Marko, irritated that his new friend had left the church without saying anything.

There was much milling around outside the church, with neighbor greeting neighbor, wishing the season's cheer to each other. From out of the local "birtija" or tavern, there had materialized a group of musicians, the "Tamburaši", or Tamburitza players. They started playing the circle dance, the "Kolo". For Marko this was to be the beginning of a joyous day of kolo dancing, singing, and general merriment. As Marko mingled with his many friends wishing them the customary greetings, he froze in his tracks from shock! There in the middle of everything and everybody was the Heavenly Angel, of all things, trying to dance the kolo! He kept tripping over his own feet, insisted on going left when others were going right, forcing people to slip and fall - not knowing why! Marko rushed into the crowd and pulled Miško out of the circle dance.

"You might hurt somebody or even sprain your wings or something! You had better just stand with me and watch."

While Marko and the angel watched all the y
people join in the social spirit of the day,
older folks wandered throughout the entire vi
visiting with each other, and renewing old ac
aintances, and sealing this renewed friendshi
with a generous serving of "šlivovica" and wi
So engrossed was Marko with proceedings, that
he didn't notice the angel had slipped away.
fact, he didn't even know the angel was gone
all until he felt a tug at his coat sleeve an
looked around to find a stupid-looking exampl
of what used to be a respectable angel.

"I just tasted some of the šlivovica . . .
Whew, is that strong!" blurted out the angel
he turned to stagger away for another sip.

"Hey, you can't even walk straight! You be
stay right here with me from now on or you mi
be permanently grounded. You worry me . . .
don't act like an angel should. Mama always
me only good boys and girls become angels,"
scolded Marko.

Meanwhile, Barica was having a most excitin
time. Before going to church that morning, sh
had prepared a special big red apple with dec
ations of hazel nuts. The apple was known as
"Božićnica." Barica had cracked the nuts a l
stuck matches and toothpicks into the cracks
attached the nuts to the apple. This božićni

was hidden in the pocket of her coat, out of sight, to be given later to the boy of her choice. Now, amidst all the merriment, a young lad from the other village had spotted the tell-tale bulge in her coat and had asked her very sweetly if she had made up the apple just for him. Bashfully, Barica denied that she even had an apple, at the same time trying real hard to make the bulge even more obvious so that he could see where the apple was hidden. A lively scramble followed, with the young man rising victoriously, holding the apple in his hand - the apple and the combatants being slightly rumpled from the struggle. Laughingly, the boy reached down, helped Barica to her feet, and both ran off to join the dancing.

"How silly and stupid girls can be sometimes," grunted Marko to the still tipsy angel. "She's stronger than he is - I knew she would let him win!"

And so the Heavenly Angel spent the days of the Christmas season, full of glorious happiness, while his singed wings were healing. Whatever the future held in store for these good people of Selo, for the present at least, they were filled with the Brotherhood of Man.

So it went until New Year's Day, which began as did so many other days with the angel trudging along to morning Mass at the village church. This was the day that Mama Seljak cut the božićnjak. The most interesting thing for the angel, however, was his trip around the village with Mark They visited from house to house, trying to be the first male visitor in as many houses as the could get to. Marko explained that this was an age-old tradition which decreed that the first visitor in any house on this New Year's Day mus be a male. The angel also learned that at ever home there were good things to eat and red wine to wash it down.

After visiting all the homes of friends and relatives, the Heavenly Angel asked Marko to climb back up to his favorite spot on top of the hill overlooking his little Croatian villag of Selo.

At the top of the hill they both just sat and were lost in their own thoughts for a while. Finally, the angel broke the silence.

"I've got to go back now. My wings are all healed and strong again . . . and I've been awa from . . . that is, I've been here for a long time. I'll tell all of the other angels in Heaven about the wonderful celebration in your village of Selo."

With tears in his eyes, Marko took off his treasured red cap and said, "Here take this as my gift to help you remember me and to remind you of your visit with us."

"I'll always keep your red cap, Marko," promised the angel. "Now, I want to give you a gift. You will find it waiting for you when you return to your home in Selo."

As the angel took one final glance at the homes spread out below him, he turned to Marko, "Look for me every Christmas when I shine in the sky. I didn't get to Bethlehem this Christmas, but I'm sure the Christ Child will be pleased when he hears how well I honored his name."

"Now cover your eyes because the light will be very bright," cautioned the angel. This Marko did . . . then with a final goodbye, there was a flash of light and the angel was gone.

Marko looked up and saw a star ascending into the heavens - farther and farther away, until finally it disappeared. With heavy heart, Marko slowly trudged back down the hill, back to his home in Selo.

"Marko? Marko! Hurry home." It was Barica calling to him.

Marko hurried into the house to find Tata Seljak beaming proudly and saying, "It's a baby boy, Marko, and we are going to name him Miško. Now you will have a brother and a real playmate Wait 'till you see him. He's a real angel."

Marko smiled, then he walked to the window to look up at the stars.

"Yes, Tata," said Marko thoughtfully, "A real Christmas Angel!"

The End

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Ethnic Heritage Studies Program

CROATIANS

INSTRUMENTS

THEY PLAY

by

Paul Stafura and David René Kolar

Published by

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CROATIAN FOLK INSTRUMENTS

Introduction

The Croatians, like most other people, develo ed a variety of home-made musical instruments ov the centuries. To us today some of them look an sound quite familiar, since they are merely variations of instruments found all over the world. Some Croatian instruments however, are quite interesting.

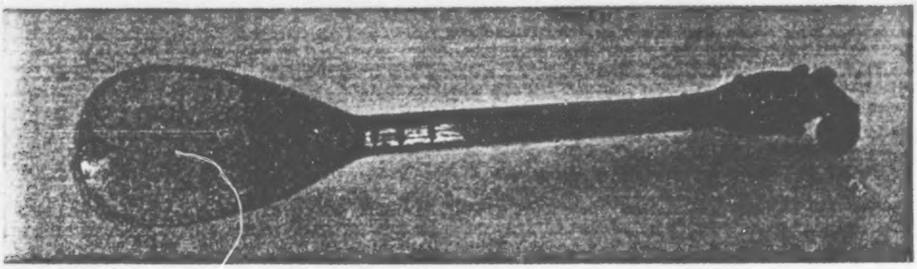
Musical instruments, for the Croatians serve many different social functions. Some of them are played on special occasions in the same way that costumes are worn on special occasions. Most of all, Croatians play instruments for the same reason you and I do today - for entertainment. You can sing to music, you can even dance to music, or you can just relax and listen to it.

Here are some of the instruments that Croatia have used for these purposes.

DANGUBICA

The DANGUBICA is a small stringed and fretted instrument with a relatively small pear-shaped body, a rounded or tapered back and long neck. It has either two single or two double strings, tuned to the same pitch. Both strings are always played at the same time, but only one string is for the melody; the other plays one continuous tone, called a drone. The exact tuning and spacing of frets depends on the player and maker of the instrument.

Danguba means "to lose the day", and is played alone, for the player's own enjoyment.



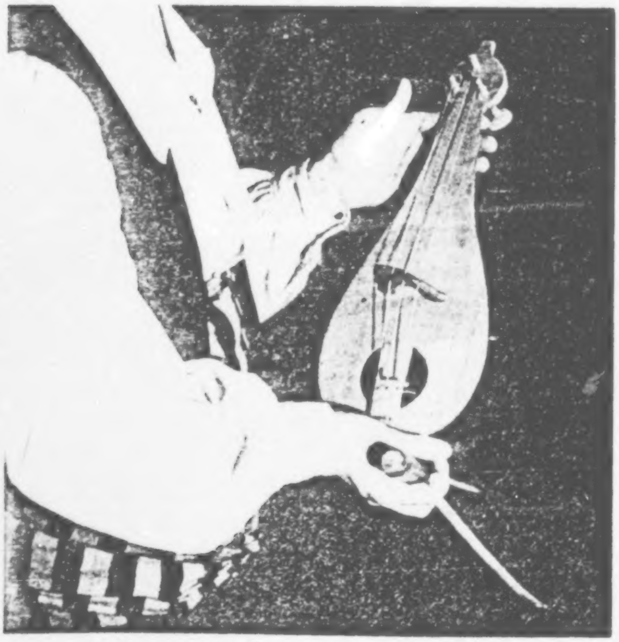
SAMICA

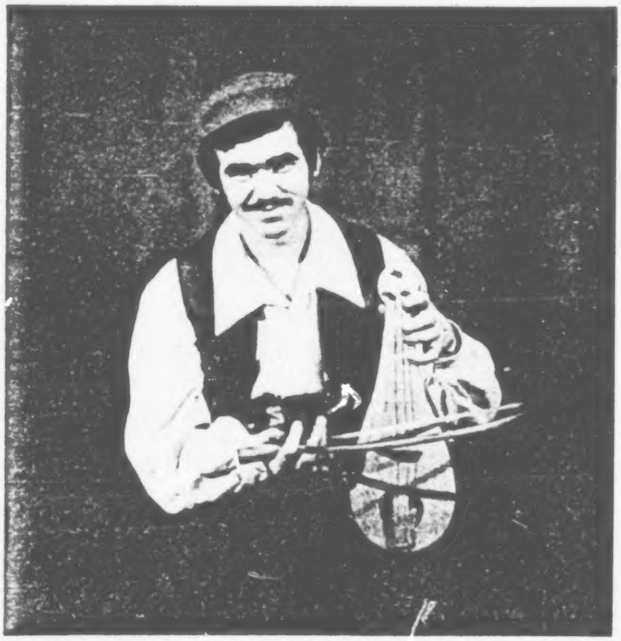
The SAMICA is shaped like the dangubica. It has up to four strings usually tuned to either two or three different pitches. Like the danguba, only one string is used for melody. The rest of the strings are played at the same time, but are only drones. The Samica is also used to accompany singing or dancing. These two instruments are the predecessors of today's modern Tamburitza.

LIJERICA

The LIJERICA is a short kind of fiddle that looks like half a pear made out of wood. It has three strings, two shorter strings and one middl string which is longer. It is played by holding it vertically on the left leg while seated and bowing it with the right hand. The bow is short, sharply curved, and is made of wood and horsehai The Lijerica is found in Dalmatia in the souther most part of Croatia. Since it is primarily use to play dance music the player will stamp his rig foot on the ground to keep the beat as he plays.

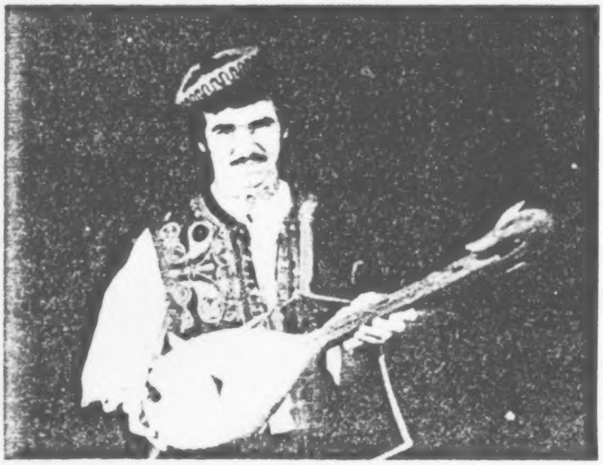
The Lijerica plays alone. In some of the danc from Dalmatia there is a caller, like in a square dance, telling the dancers what to do.

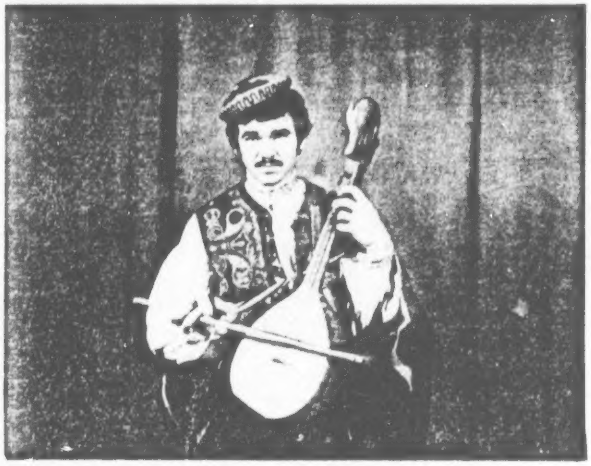




GUSLE

A GUSLE is a larger one-stringed fiddle, played vertically and held in the left hand with the instrument sitting in the lap. The single string is made of twisted horsehair tied to a large peg set in the neck. The body is usually of maple wood. It is shaped like a large flat spoon, but it could have other shapes. The skin of a sheep, or other animal, is stretched across the body. The body and neck of the Gusle are usually very ornately carved, sometimes with geometric patterns, sometimes with figures of people or animals. The bow is a curved stick across which is tied horsehair.





The player, called a Guslar, sits and accompanies himself on the Gusle while he sings epic songs. These songs are usually about heroes and brave deeds, just like the old Greek epics. One song can be as long as 1,000 lines, but each line will have ten syllables in it. The Gusle is never used for dance music, only for the accompaniment of epic songs which the Guslar chants from memory.

JEDINKA

All of the instruments talked about up to thi time have been stringed instruments. Croatians also have several kinds of wind instruments.

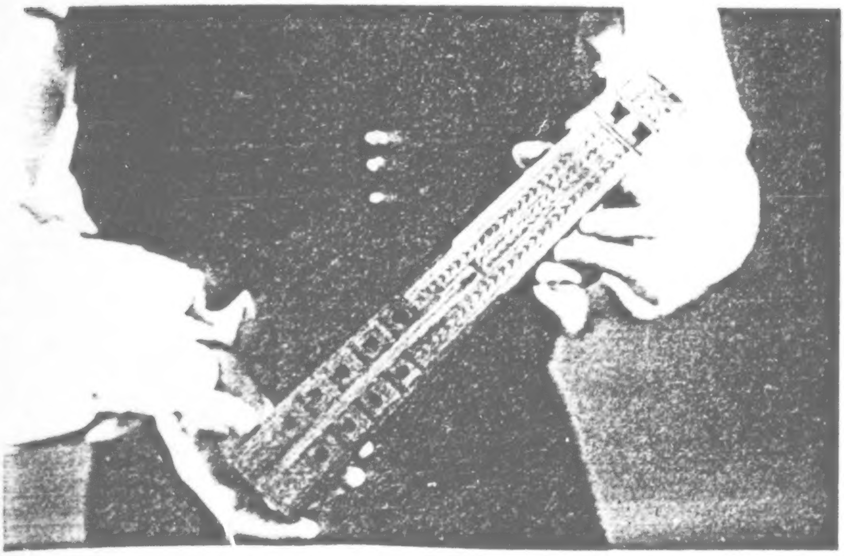
The JEDINKA is one of the simplest kinds. Thi is a whistle flute, very decorated and carved from a piece of maple or chestnut wood. It is a single tube with a whistle mouthpiece and six, mostly equi-distant finger holes. On rare occasions some players may use a special technique of humming a drone while they play this small pipe.

Instruments like the Jedinka belong mostly to shepherds. They are simple to make in a short time, and small enough to carry in a pocket.

DVOJNICE

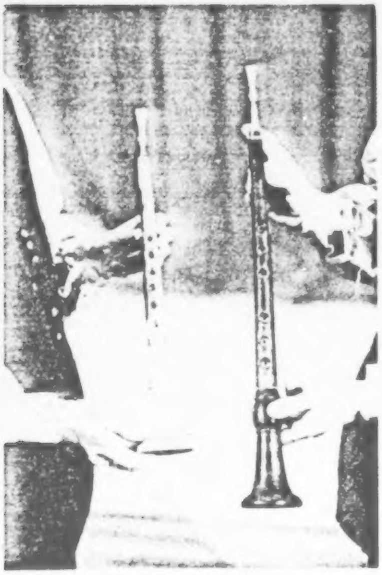
The DVOJNICE is a double whistle flute, that is, there are two tubes side by side, carved out of one block of wood. It gets its name from the word "dva", or "dvoje", which means "two" in Croatian. Usually, the right tube has four holes in it and the left one has three holes, but some instruments can have five and four holes. In this case, the bottom holes are not closed when playing.

When the Dvojnice is played, the parallel holes are usually not closed at the same time, so there are two parts rather than unison. Both tubes, or one at a time, can be overblown to produce tones an octave higher. The Dvojnice is common to many parts of Croatia. Like the Jedinka, the Dvojnice is used to entertain. It also serves to accompany songs and dances.



SOPILA

SOPILAS are wooden horns found in Istria and on the islands in the northern Adriatic Sea. The have double reeds, like oboes, but are made and played in pairs, that is, one large Sopila and a smaller one. Both will have six finger holes, bu on the smaller one the holes are equally spaced while on the larger one they are in groups of three. The scales and harmonies they play are i the so-called Istrian mode, which contains a series of strange sounds.

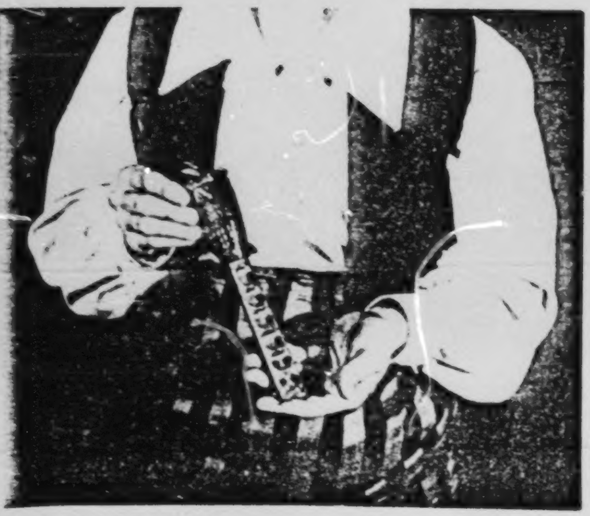


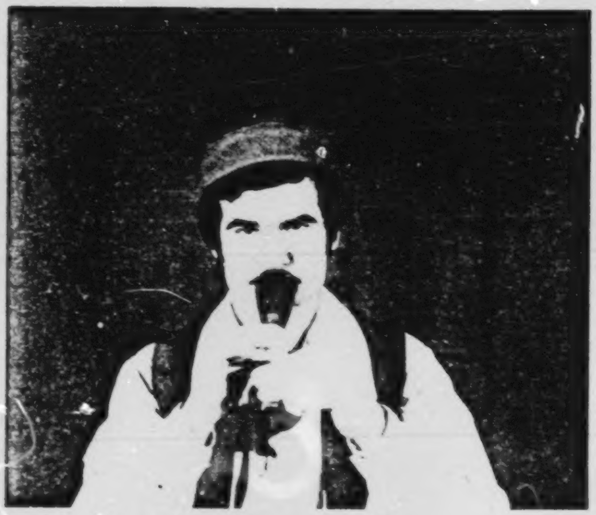
The Sopila is often used to accompany dances, and is sometimes used for special occasions, such as weddings.

DIPLE

The DIPLE is a double pipe made of wood, having a single reed in each of its tubes. It is short, six to seven inches in length, and comes in many variations. On some Diples the reeds are put into the mouth to be blown while in others, there is a wooden cup around the reeds and the player blows into the cup. Still other Diples have a sheep or goatskin bag attached to them and are played as a bagpipe. Some have the same number of holes in both pipes, usually six, while others have only one or two holes in the left tube.

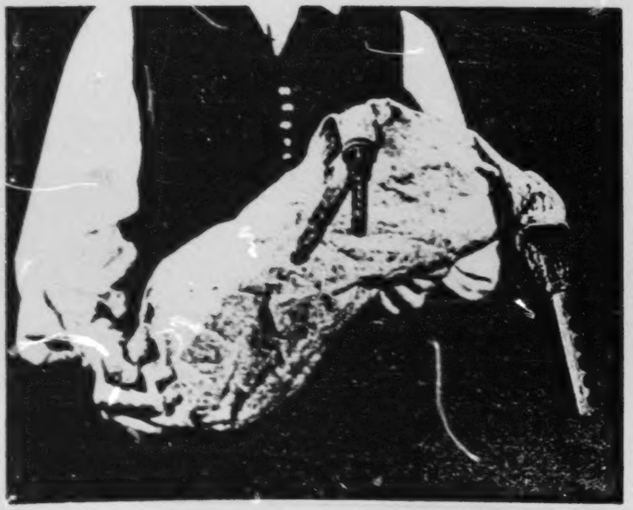
The Diple is often used to accompany dancing, but sometimes a Diple-bagpipe player can recite short verses as he plays.

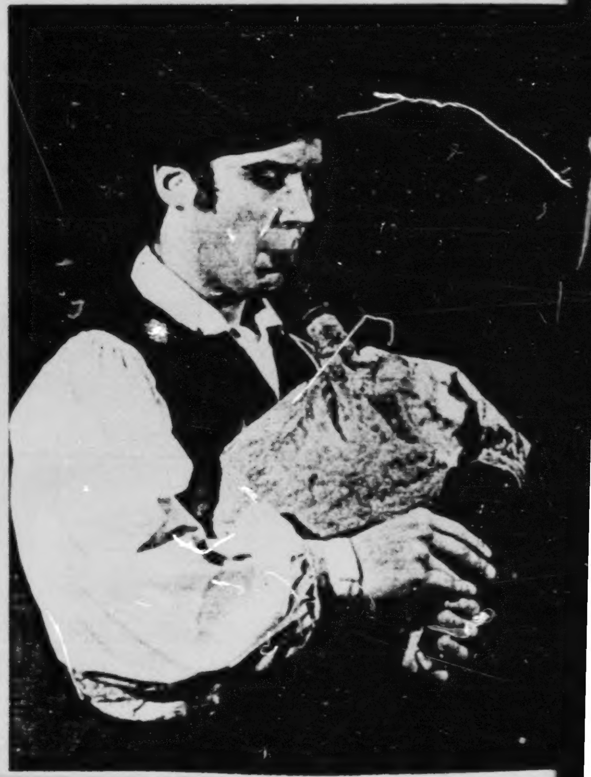




GAJDE

The GAJDE in Croatia is a bagpipe having a double chanter and one very long drone pipe. The chanter is the pipe on which the melody is played and it has six finger holes on one tube but only one on the other. This allows a melody to be played on the one pipe, and a moveable harmony of only two tones on the second pipe. The bag is usually made of sheep or goatskin and is inflated by blowing through a wooden tube called a blow-pipe. The drone pipe has no holes in it and produces only one low, continuous tone - the drone.





DUDE

The DUDE is another sheepskin bagpipe found in Croatia. The Dude's chanter-pipe has three tubes in it. The first two are just like the Gajde while the third is a smaller one having no holes and is located behind the other two chanter-pipes. This third pipe acts as an extra droning tone. The shape of the Dude's chanter is larger than a Gajde, and usually ends in an upturned bell.

Unlike the Gajde, whose bag is filled with air by blowing into a blow-pipe, the Dude has a small set of bellows strapped underneath the player's right arm which he presses against his body to pump air into the bag. Until just recently, both of these bagpipes were very popular for dance music.

CROATIAN NATIONAL INSTRUMENT

TAMBURITZA

Introduction

The Tamburitza is a lute-like, stringed instrument which found its origin in ancient Persia some 5,000 years ago and today finds its home in the Republic of Croatia in present-day Yugoslavia.

The Tamburitza was originally a very crude, home-made instrument, usually made by the player himself and was called a "DANGUBA", a term formed from two Croatian words, "dan" meaning day, and the verb "gubi" or "gubiti" meaning to lose. Freely translated, it meant to lose the day, or pass away the time of day. It was generally utilized by some lone, solitary shepherd who would pick away at the strings and sing to himself as he watched his flocks.

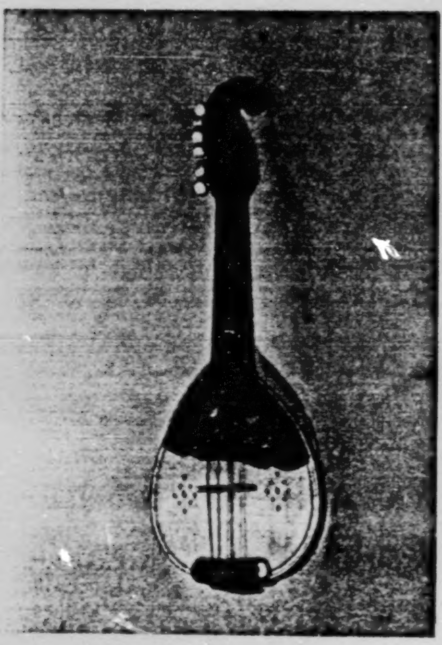
From such a primitive instrument the Tamburitza has grown into an entire family of musical instruments, each playing an important and specific role in an orchestra. Although the Tamburitza instrument of today is more modern in construction and fancy finish than its primitive predessor, it's still fundamentally the same peasant-type instrument that it was one hundred years ago.

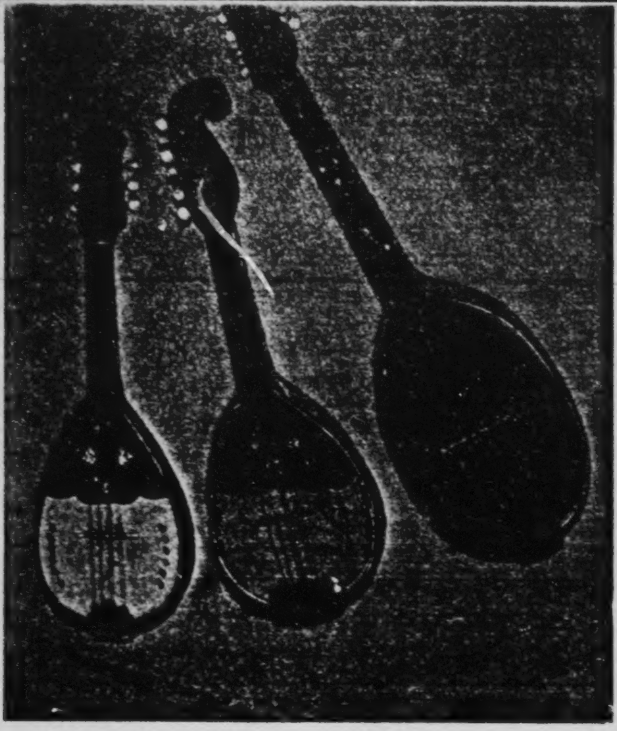
The Tamburitza of today normally has four to six strings and is played with a plectrum, or pick, usually made from a piece of celluloid. It can produce a sweet and mellow tone, or a very loud and almost piercing one. It is used to play very simple folk songs and melodies on the one hand, and some rather intricate and technical music on the other. It's used to accompany singers at ceremonies and festivities, and it also supplies accompaniment for dancers. Other times it's used to perform in purely instrumental groups. When all of the various instruments of the Tamburitza family are combined in orchestral fashion, the sound produced can be most exciting!

The TREMOLO Section

Let's take a closer look at the various member of the Tamburitza family of musical instruments. The smallest member of the Tamburitza family is called the "PRIMA" or "BISERNICA". It's a high-pitched instrument, which sometimes plays the melody line and at other times, it plays a sort of obligato part to the rest of the orchestra. It can be compared to the flute, or piccolo, in a symphony orchestra. This Prima plays a melodic line, and is classified as "PRIM ONE".

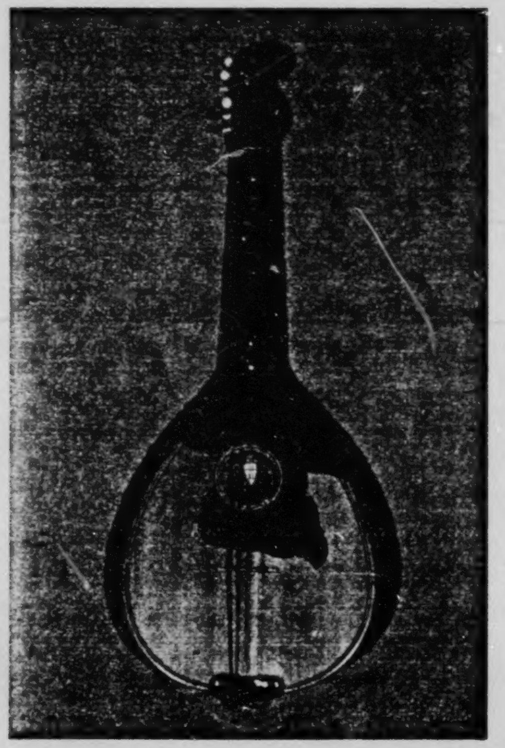
A sister instrument to the Prim One is an iden ical looking instrument which does not normally play the melodic line as does the Prim One, but it plays in harmony to it. This instrument is called "PRIM TWO". The harmony that it plays is usually somewhat lower in pitch than the melody line.

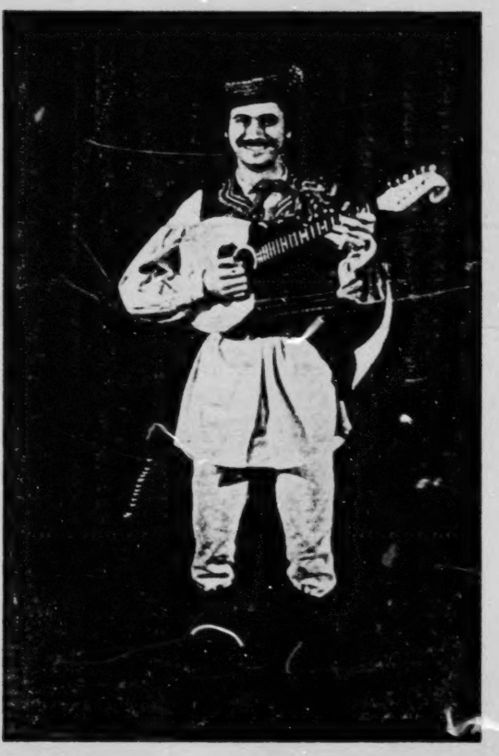




The last member of the Prima, or Bisernica section is an instrument which is slightly larger than either the Prim One or Prim Two. While all prims are tuned to concert pitch, the first string of Prims I & II are tuned to G and the first string of the Prim III is tuned to D. It's called simply, the "THIRD PRIM", or on other occasions, the "D" Prim. It also plays harmony parts to the other two Prims and helps to fill in the chordal structure of the music being performed.

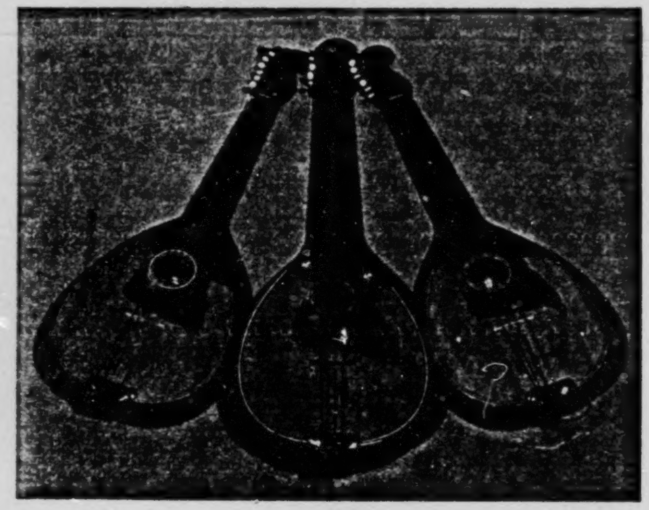
The Tamburitza instrument which usually plays the melody line in an orchestration is the larger pear-shaped instrument called the "BRAČ". When it plays the lead, or melody line, it is called "BRAČ ONE", or "FIRST BRAČ". It's tuned exactly one octave lower than its Prim One cousin and is deeper and softer than the high-pitched Primas. In a full Tamburitza orchestra, it performs the same function as does the first violin in a symphony orchestra.



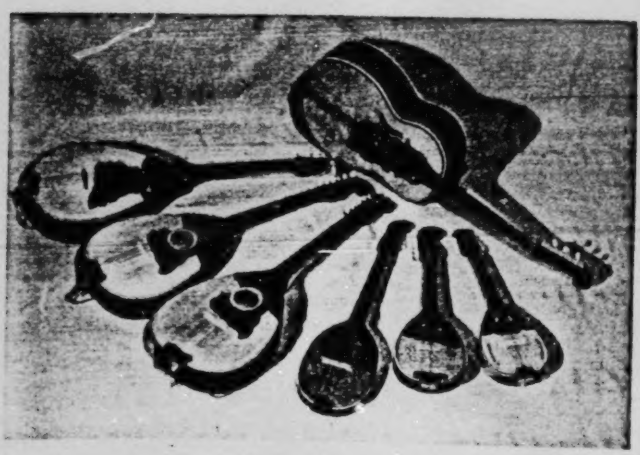


Its sister instrument is the "BRAČ TWO" or the "SECOND BRAČ", which is built exactly like the Brač One. It generally plays close harmony to the First Brač and is voiced like a second violin in a symphony orchestra. Both of the Brač member of the Tamburitza family, like the Prim One and Two, have first strings tuned to G.

Like the Prims, the Brač's are voiced in three parts. The "THIRD BRAČ", like the Brač II, adds even more harmony to the melodic line. It's first string is tuned to the pitch of D and affords a deeper sound than the other two Brač's, rounding out once again the chordal structure of the music being performed. Its part in the orchestral grouping can be compared to the viola in a symphony orchestra.



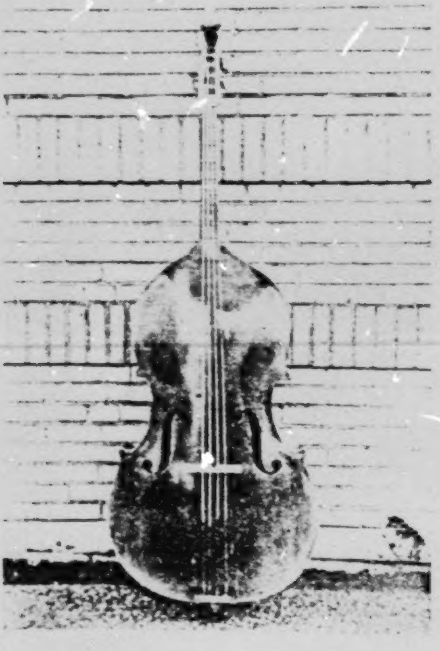
All instruments already mentioned use the technique of a Tremolo to sustain tones. A Tremolo is simply a series of up and down strokes of the pick, played very fast over the strings, without a break, and in a smooth manner. The final member of the group of Tremolo instruments is a guitar-shaped instrument which is called a ČELO. The Čelo is tuned another octave lower than the Brač I and II and adds a great deal of depth and fullness to the entire Tremolo section of instruments. It's first string is also tuned to the pitch of G and is comparable to the violin cello in a modern symphony orchestra.

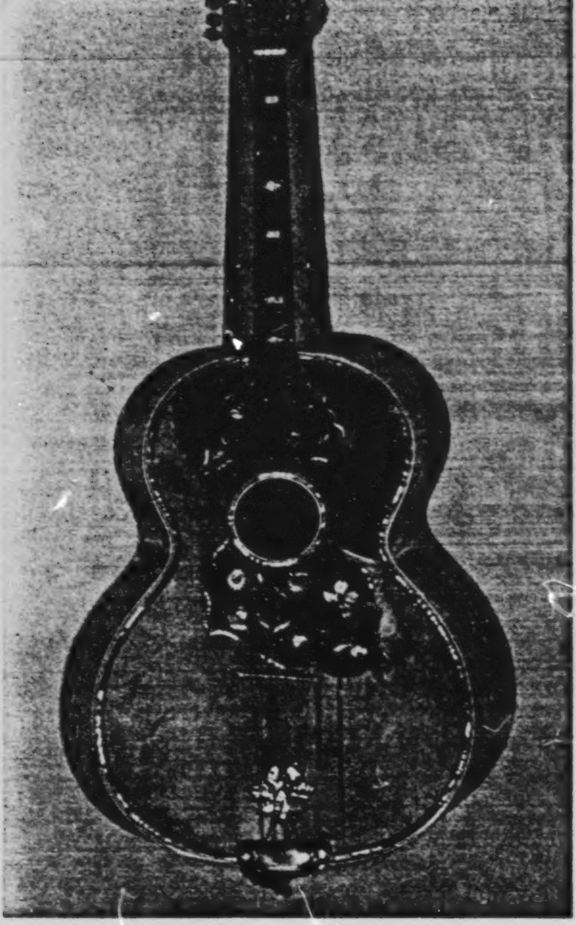


The RHYTHM Section

The largest instrument in the Tamburitza family is the "BERDE", or bass. This is the instrument which gives the greatest depth to the orchestra, and forms the foundation for the entire musical ensemble. It's classed as a Rhythm instrument, as opposed to the previously mentioned Tremolo instruments. It normally plays "on the beat" and establishes the rhythm for the orchestra. On the other occasions, it will perform moving musical phrases much like its counterpart, the double bass in a symphonic orchestra.

Some very great differences exist between the Berde and the ordinary double bass. The Berde has four steel strings instead of gut-type strings. It is fretted the length of the neck and is played with a rather large celluloid pick instead of being plucked with the fingers or played with a bow.





Completing the rhythm section of the orchest is the companion instrument to the Berde, the "BUGARIJA". Along with the Berde, the Bugarija offers additional rhythmical structure to the music. The Bugarija normally plays "off the beat", or "after beat", that is, after the beat of the Berde. The Bugarija is utilized on occa sion as a percussion instrument, adding special effects to the orchestration, assisting greatly with the dynamics of any piece, and often bridg ing the gap between the Berde and rest of the entire orchestra. The Bugarija plays chords much like a guitar. In fact it's tuned almost like a tenor guitar, except that the first stri is tuned to the pitch of D instead of E.

When all nine members of the Tamburitza family of instruments are joined together they produce the thrilling Tamburitza sound, which has been developed through the Tremolo section of the orchestra composed of the Prims, Bračs and Čelos; and the Rhythm section, comprised of the Berde and Bugarija. A skillful arranger can add different melodies to an orchestration, or perhaps allowing first one section to play while another section joins in later to echo what the first section has produced.

All in all, it is an extremely pleasing sound when all of the Tamburitza instruments join together to produce the TAMBURITZA SOUND . . .

SUMMARY

All of these instruments have several things in common. They all come from Croatia, and have been known there for centuries. All the instruments in the first part are folk instruments. Usually the person who played an instrument probably made it himself, and he didn't worry about it being "in tune" with other similar instruments. There were no orchestras of these folk instrument, just people playing them individually for their own enjoyment or as accompaniment for song or dance.

When Croatians came to America they brought some of these instruments with them. While not all of them became popular here, some have survived to this day and are well known and played among Americans of Croatian descent. The most popular of all these Croatian instruments is one called the TAMBURA, or TAMBURITZA. There are many Tamburitza orchestras in the United States.

Acknowledgements:
Dr. Jerko Bezić - Consultant
Walter W. Kolar - Text

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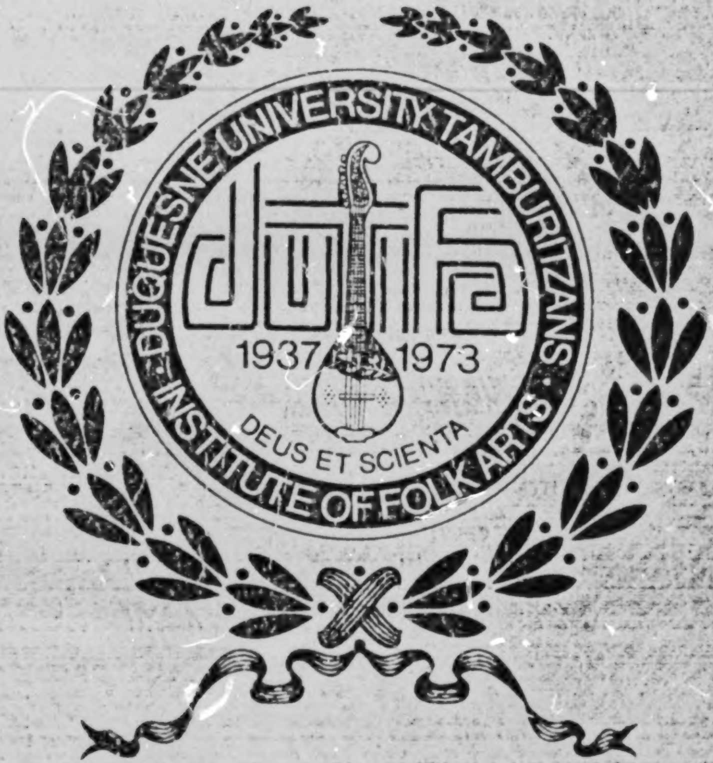

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CROATIANS

SONGS THEY SING

Selected and Compiled by

WALTER W. KOLAR

Published by

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Pittsburgh, Pennsylvania

1975

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Walter W. Kolar

HERE IS A COLLECTION OF SONGS WHICH HAVE BEEN SUNG BY THE EARLY CROATIAN IMMIGRANTS, AND ARE STILL BEING SUNG TODAY - MANY GENERATIONS LATER.

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16. I Think of You	16. Na Te Mislim
17. Strong White Eagles	17. Poletile B'jele Vile
18. Don't Tell On Me	18. Samo Nemoj Ti
19. You Told Me Last Night	19. Sinoć Si Meni Rekla
20. Mary is Sitting	20. Sjedi Mara
21. A Quiet Night	21. Tiha Noći
22. You Don't Know	22. Ti Neznaš Što Je Ljubav
23. The Lady Goes To A Wedding	23. Žena Ide Na Gosti

CHRISTMAS SONGS

24. To Us Is Born A Heavenly King	24. Narodi Nam Se Kralj Nebeski
25. Joy To The World	25. Radujte Se Narodi

EASTER SONG

26. Queen of Heaven	26. Kraljice Neba

* * *

ACKNOWLEDGEMENTS

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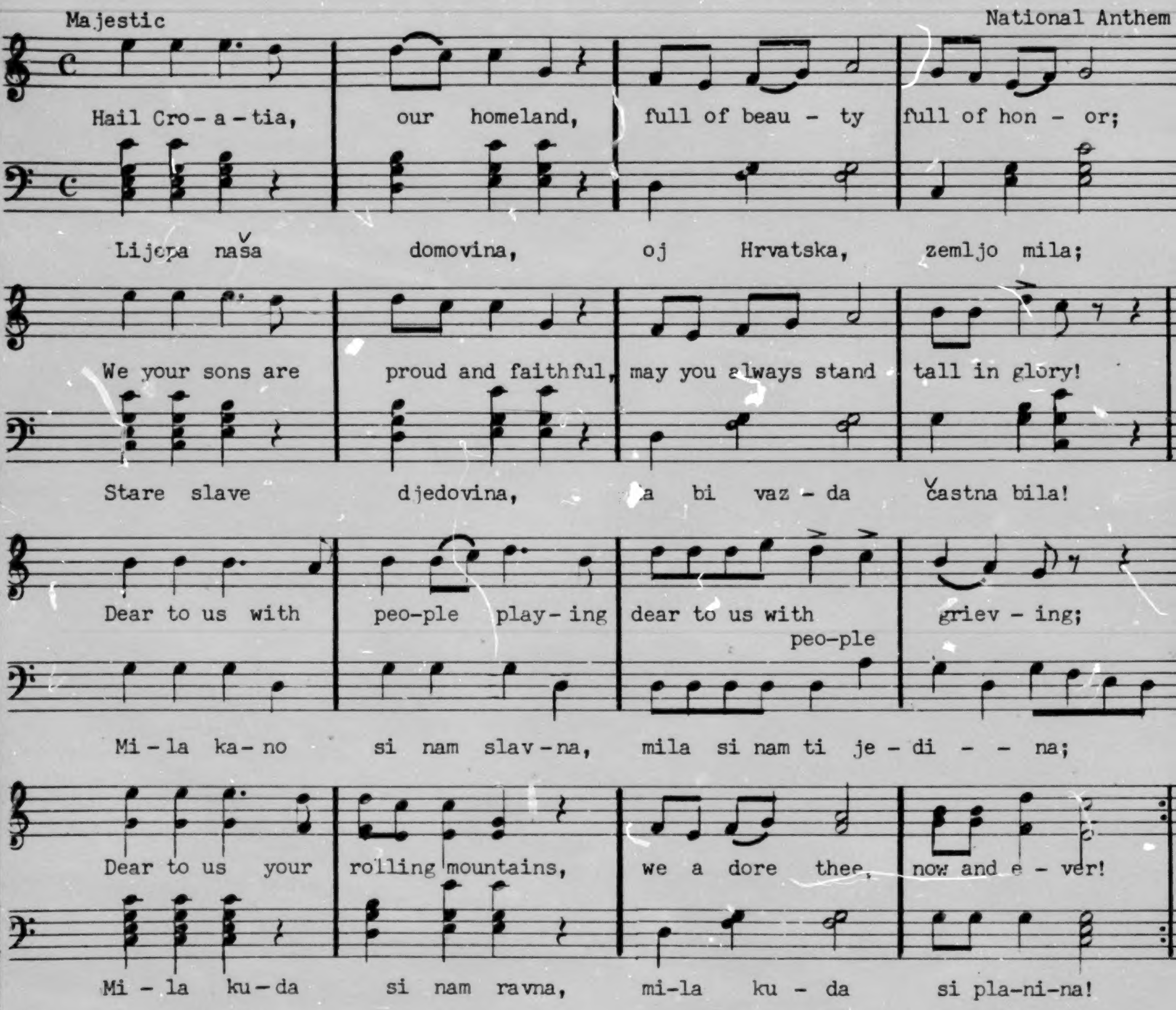
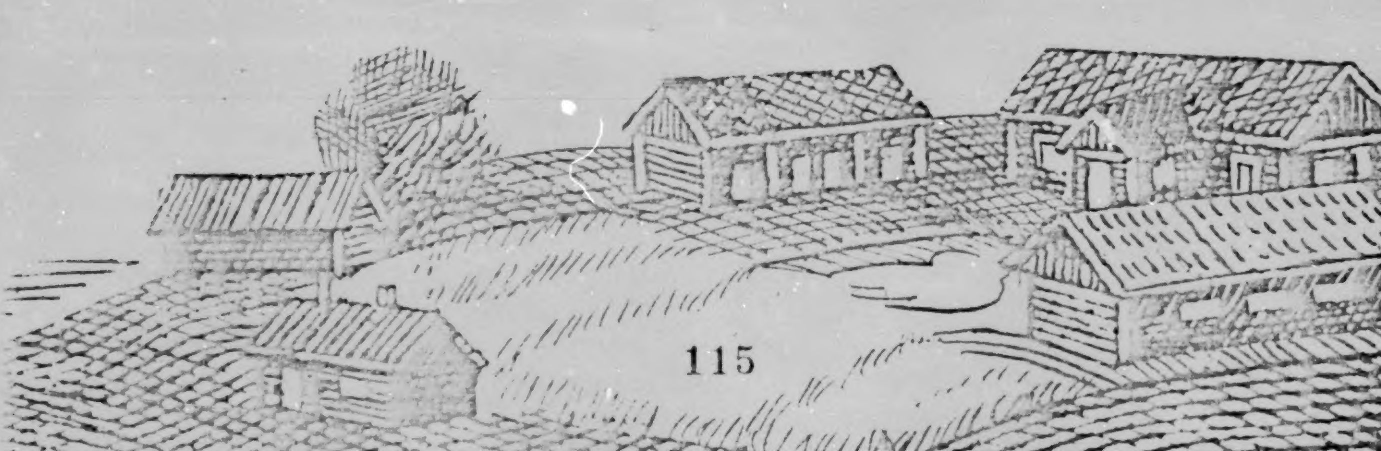
Walter W. Kolar

OUR BEAUTIFUL HOMELAND

(LIJEPA NAŠA DOMOVINA)


Majestic
National Anthem
Hail Cro-a-tia, our homeland, full of beau-ty full of hon-or;
Lijepa naša domovina, oj Hrvatska, zemljo mila;
We your sons are proud and faithful, may you always stand tall in glory!
Stare slave djedovina, da bi vazda častna bila!
Dear to us with peo-ple play-ing dear to us with peo-ple griev-ing;
Mi-la ka-no si nam slav-na, mila si nam ti je-di-na;
Dear to us your rolling mountains, we a dore thee, now and e-ver!
Mi-la ku-da si nam ravna, mi-la ku-da si pla-ni-na!



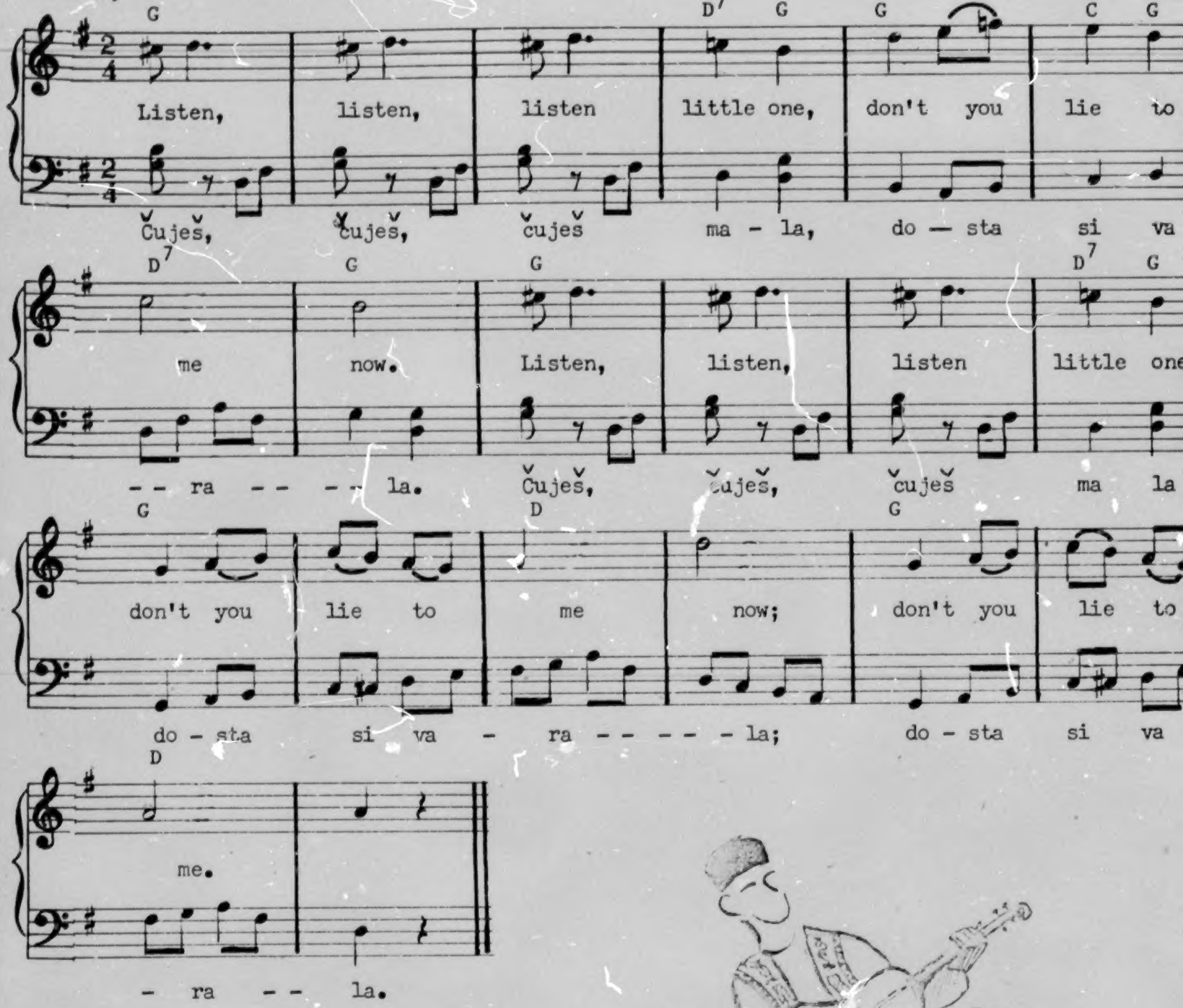
2

Listen, Little One

(ČUJEŠ MALA)

Lively

Folk song-danc


G
D7 G
G
C G
Listen, listen, listen little one, don't you lie to
Čuješ, čuješ, čuješ ma - la, do — sta si va
D7
G
G
D7 G
me now. Listen, listen, listen little one
-- ra -- -- la. Čuješ, čuješ, čuješ ma la
G
D
G
don't you lie to me now; don't you lie to
do - sta si va - ra ----- la; do - sta si va
D
me.
- ra -- la.

2.

Listen, listen, listen little one,
Will you give me a kiss?
Listen, listen, listen little one,
Will you give me a kiss now;
Will you give me a kiss?

2.

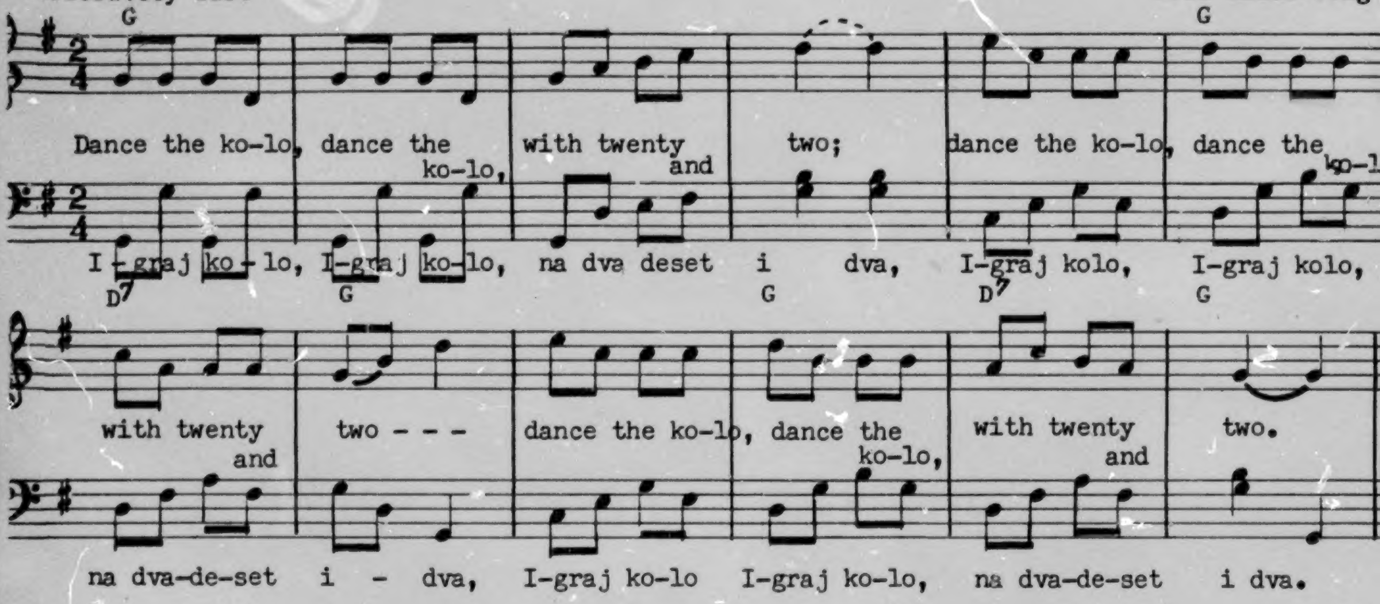
Čuješ, čuješ, čuješ mala,
Bi l' poljubac dala?
Čuješ, čuješ, čuješ mala,
Bi l' poljubac dala;
Bi l' poljubac dala?

DANCE THE KOLO

(IGRAJ KOLO)

Moderately fast

Folk dance-song


G
Dance the ko-lo, dance the ko-lo, with twenty and two; dance the ko-lo, dance the ko-l
I-graj ko-lo, I-graj ko-lo, na dva deset i dva, I-graj kolo, I-graj kolo,
D7
G
G
D7
G
with twenty and two - - - dance the ko-lo, dance the ko-lo, with twenty and two.
na dva-de-set i - dva, I-graj ko-lo I-graj ko-lo, na dva-de-set i dva.

2.

In this kolo, in this kolo,
Pretty Mary's dancing. :)

3.

In this kolo, in this kolo,
My sweetheart is dancing. :)

4.

In this kolo, in this kolo,
Your sweetheart is dancing. :)

5.

In this kolo, in this kolo,
We are all now dancing. :)

2.

U tom kolu, u tom kolu,
Lepa Mara igra. :)

3.

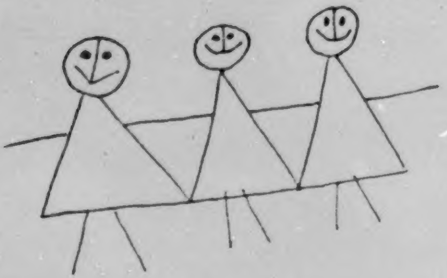
U tom kolu, u tom kolu,
Moja seka igra. :)

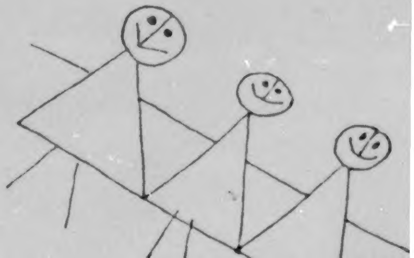
4.

Na tom kolu, na tom kolu,
Tvoja seka igra. :)

5.

Na tom kolu, na tom kolu,
Mi svi sad igramo. :)



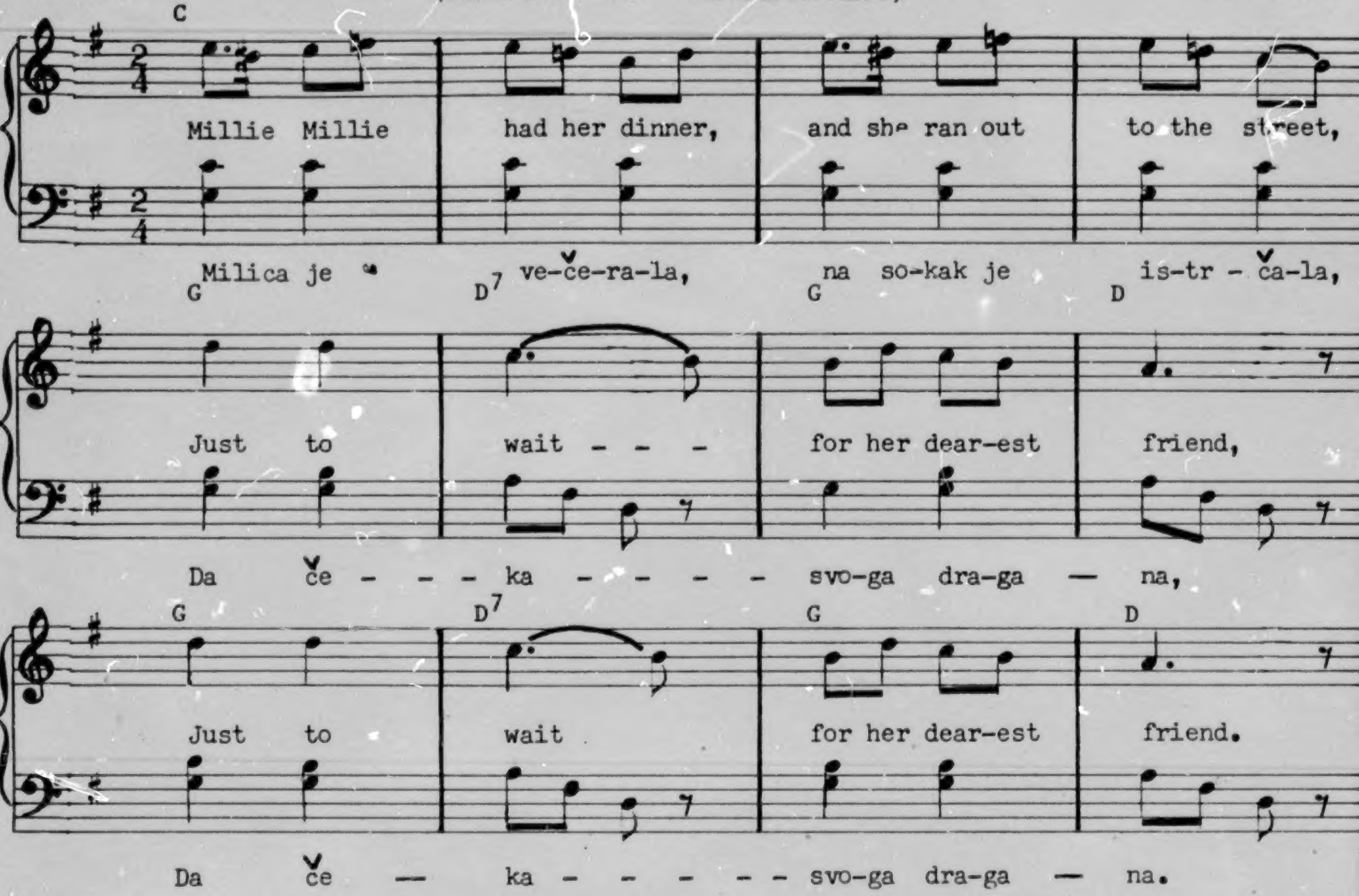


Millie Had Dinner

(MILICA JE VEČERALA)

Lively

Folk dance-


C
Millie Millie had her dinner, and she ran out to the street,
Milica je ve-če-ra-la, na so-kak je is-tr - ča-la,
G D7 G D
Just to wait - - - for her dear-est friend,
Da če - - - - ka - - - - - svo-ga dra-ga — na,
G D7 G D
Just to wait for her dear-est friend.
Da če — ka - - - - - - svo-ga dra-ga — na.

2.

Mother's shouting, mother's cursing:
"Come on home my little Millie,
Come and eat, your friend will wait for you,
Come and eat, your friend will wait for you."

3.

All the wagons are so fancy,
Millie is the bride so pretty;
My Millie, you're the favorite one;
My Millie, you're the favorite one.

2.

Majka viče, majka kara:
"Ajde kući, pile moje,
Večeraj, lolu ne čekaj,
Večeraj, lolu ne čekaj."

3.

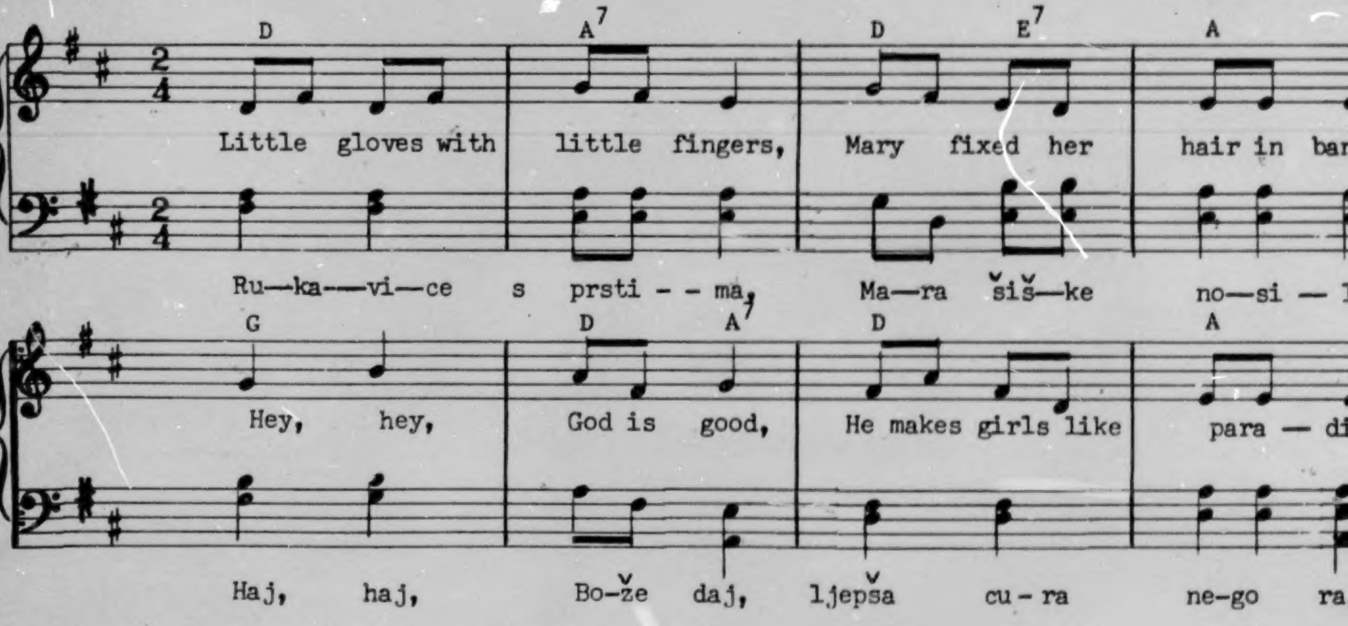
Sva su kola iskićena,
Milica je isprošena;
Milice, dušo i srce;
Milice, dušo i srce.

LITTLE GLOVES

(RUKAVICE)

Snappy

Folk dance-son


D
A7
D
E7
A
Little gloves with little fingers, Mary fixed her hair in ban
Ru—ka—vi—ce s prsti - - ma, Ma—ra šiš—ke no—si — l
G
D
A7
D
A
Hey, hey, God is good, He makes girls like para — di
Haj, haj, Bože daj, ljepša cu - ra ne-go ra

2.

Mary's hair was to her eyes,
She will fool all seven guys. :)
(: Hey, hey, God is good,
He makes girls like paradise. :)

3.

What good is it to be angry,
When my pal comes not to me. :)
(: Hey, hey, God is good,
He makes girls like paradise. :)

2.

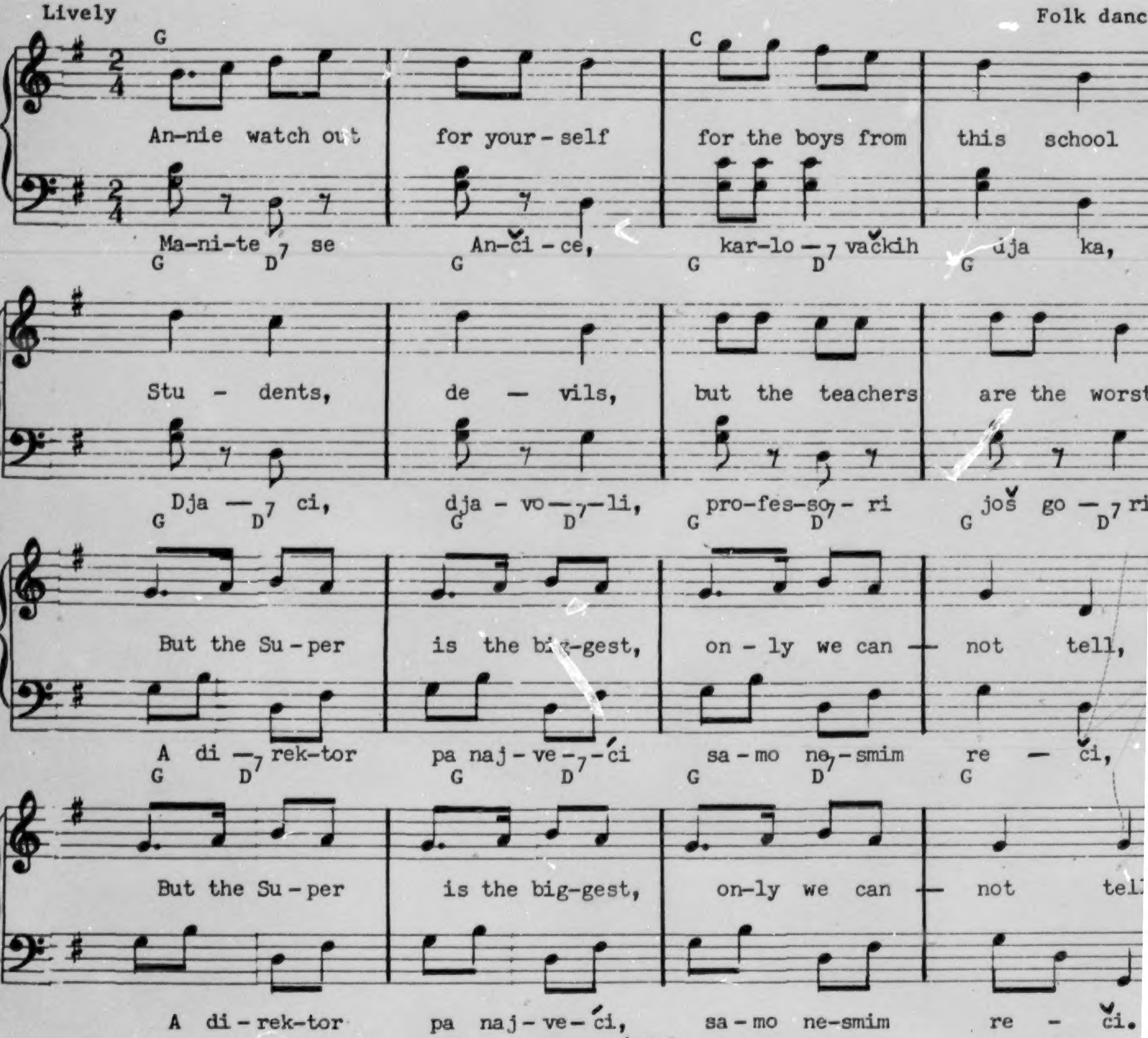
Pustila ih do po čela,
Ona vara sedam sela. :)
(: Haj, haj, Bože daj,
Ljepša cura nego raj. :)

3.

A šta će mi jed pomoći,
Kad mi dragi neće doći. :)
(: Haj, haj, Bože daj,
Ljepša cura nego raj. :)

VILLA
GIR
DANC

(SELJAN

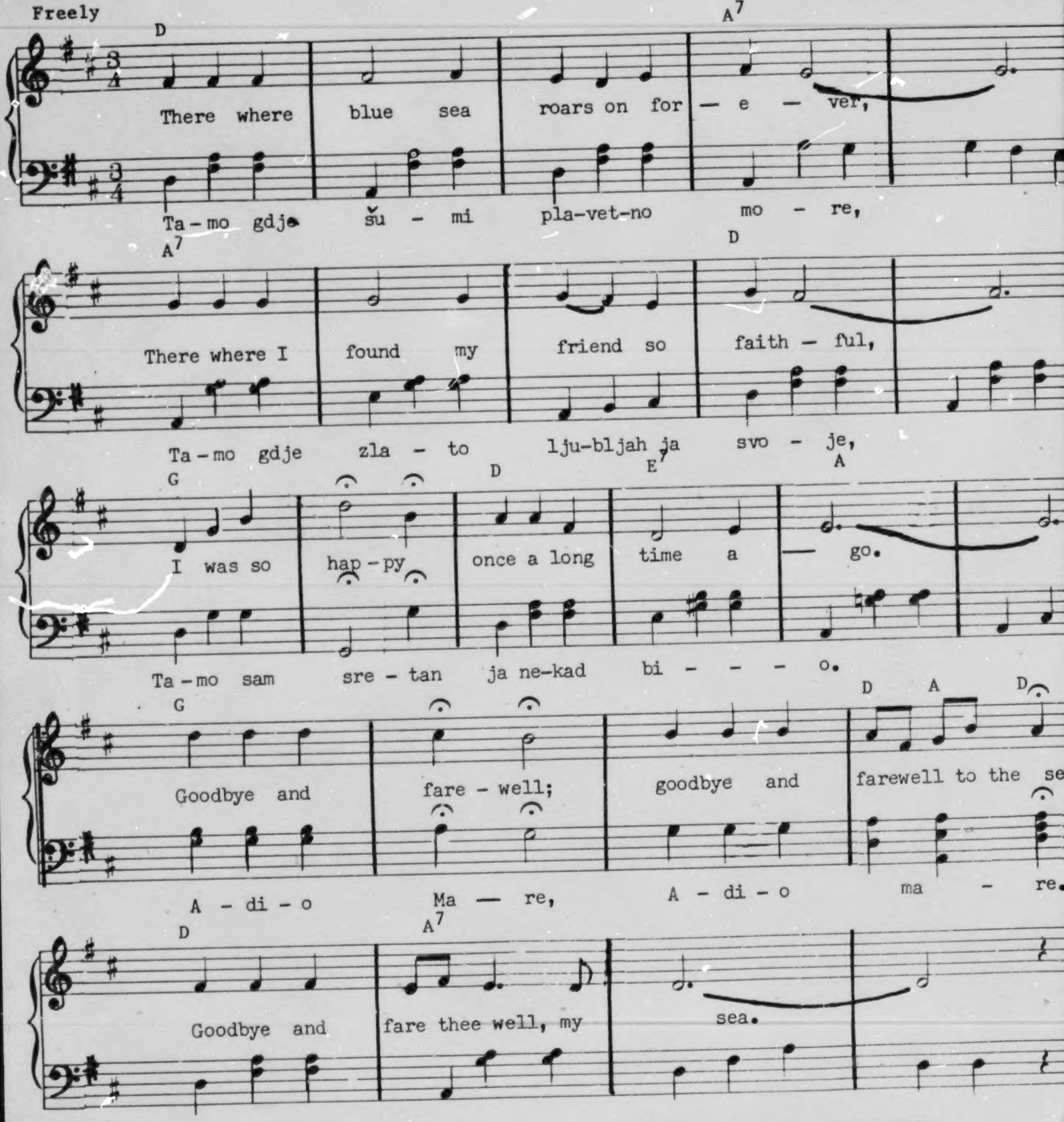


Lively
Folk danc
G C
An-nie watch out for your-self for the boys from this school
Ma-ni-te se An-či-ce, kar-lo-vačkih dja ka,
G D7 G G D7 G
Stu - dents, de - vils, but the teachers are the worst
Dja - ci, dja - vo - li, pro-fes-so - ri još go - ri
G D7 G D7 G D7 G D7
But the Su-per is the big-gest, on-ly we can - not tell,
A di - rek-tor pa naj-ve-ći sa-mo ne-smim re - či,
G D7 G D7 G D7 G
But the Su-per is the big-gest, on-ly we can - not tell
A di-rek-tor pa naj-ve-ći, sa-mo ne-smim re - či.

Farewell, Sea

(ADIO MARE)

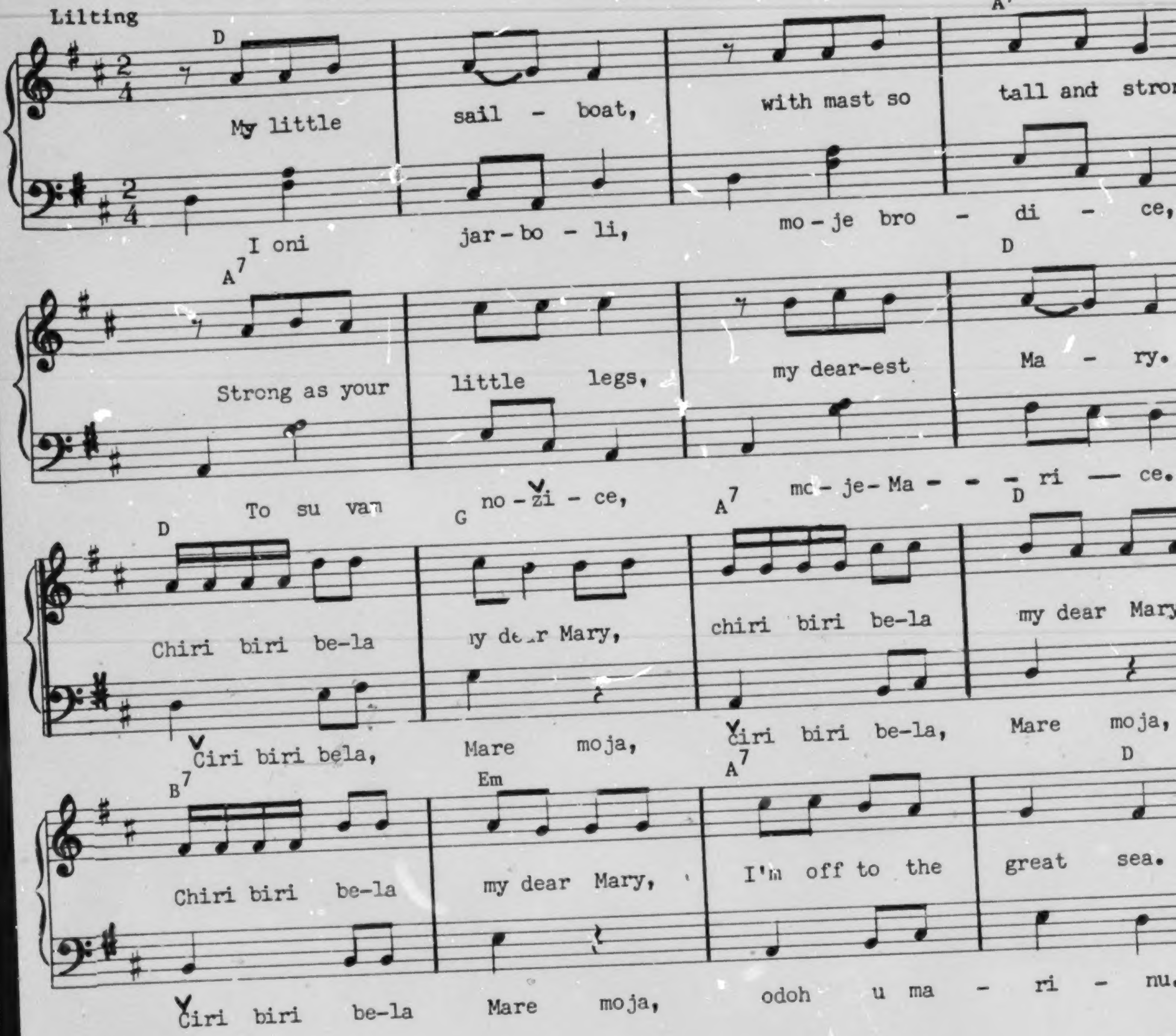
Words and Tune Traditi


Freely
D
There where blue sea roars on for — e — ver,
Ta-mo gdje šu - mi pla-vet-no mo - re,
A7
A7
There where I found my friend so faith - ful,
Ta-mo gdje zla - to lju-bljah ja svo - je,
D
G
I was so hap-py once a long time a — go.
Ta-mo sam sre - tan ja ne-kad bi - - - - o.
D
E7
A
G
Goodbye and fare - well; goodbye and farewell to the se
A - di - o Ma — re, A - di - o ma - re.
D
A
D
D
Goodbye and fare thee well, my sea.
A - di - o mo-je ma - - - - - - re.
A7

CHIRI BIRI BELA

(ČIRI BIRI BELA)

Folk



2.

My little sailboat
with oars so straight and strong,
Strong as your little hands,
My dearest Mary.

Chorus:
Chiri biri bela, my dear Mary,
Chiri biri bela, my dear Mary,
Chiri biri bela, my dear Mary,
I'm off to the great sea.

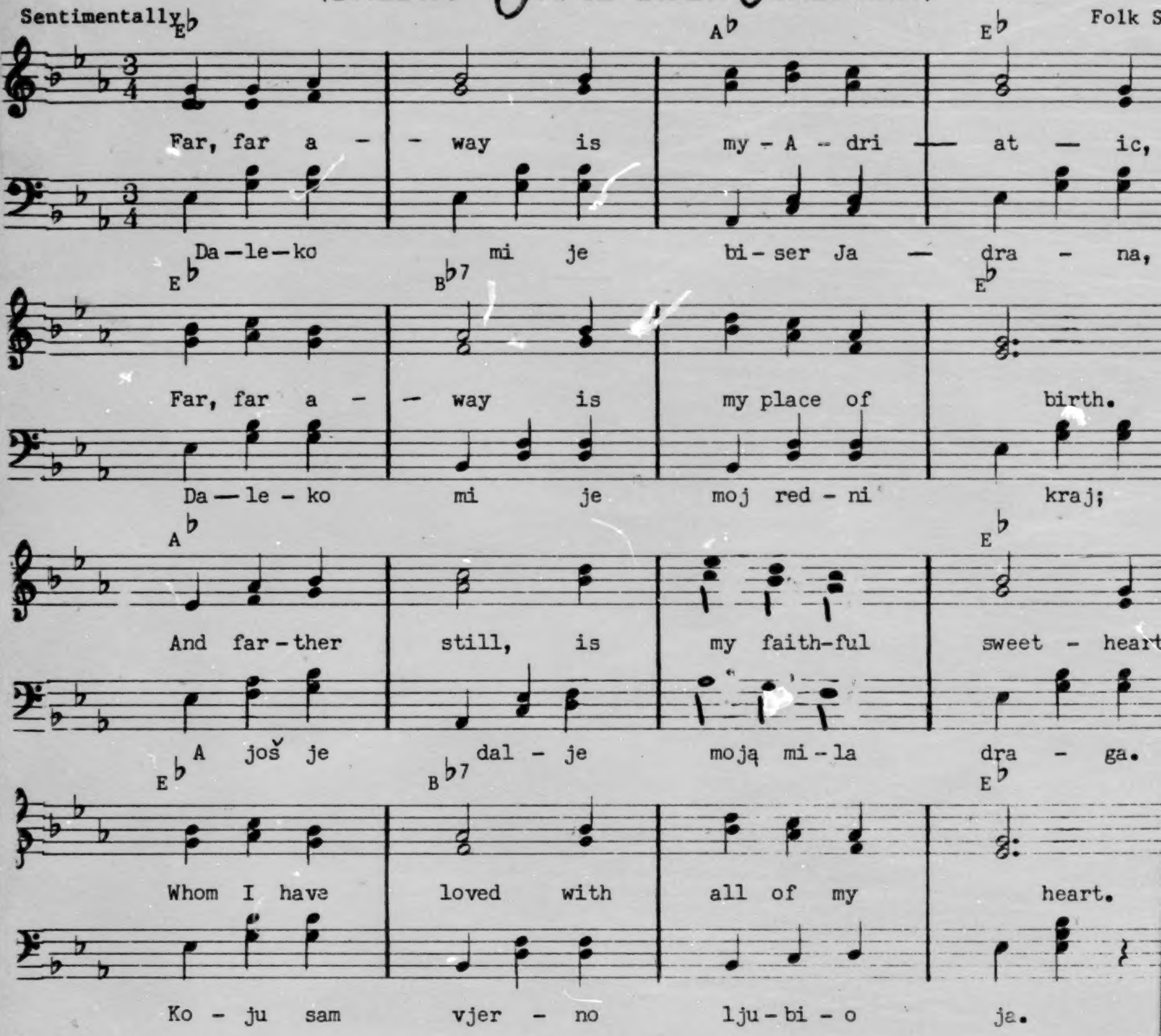
2.

Iona vesla
Moja brodice,
To su vam ručice
Moje Marice.

Chorus:
Čiri biri bela, Mare Moja,
Čiri biri bela, Mare Moja,
Čiri biri bela, Mare Moja,
Odoh u marinu.

Far Away is my Adriatic

(DALEKO MI JE BISER JADRANA)


Sentimentally
Folk S
E♭
A♭
E♭
Far, far a - - way is my - A - dri - at - ic,
Da-le-ko mi je bi-ser Ja - dra - na,
E♭
B♭7
E♭
Far, far a - - way is my place of birth.
Da-le-ko mi je moj red-ni kraj;
A♭
E♭
And far-ther still, is my faith-ful sweet - heart
A još je dal - je moją mi-la dra - ga.
E♭
B♭7
E♭
Whom I have loved with all of my heart.
Ko - ju sam vjer - no lju-bi-o ja.

2.

I sail the wide sea, I count the bright stars
I'm always thinking where I was born.
(: I'm young and strong, and living in fond hope,
That I'll return one day to my love. :)

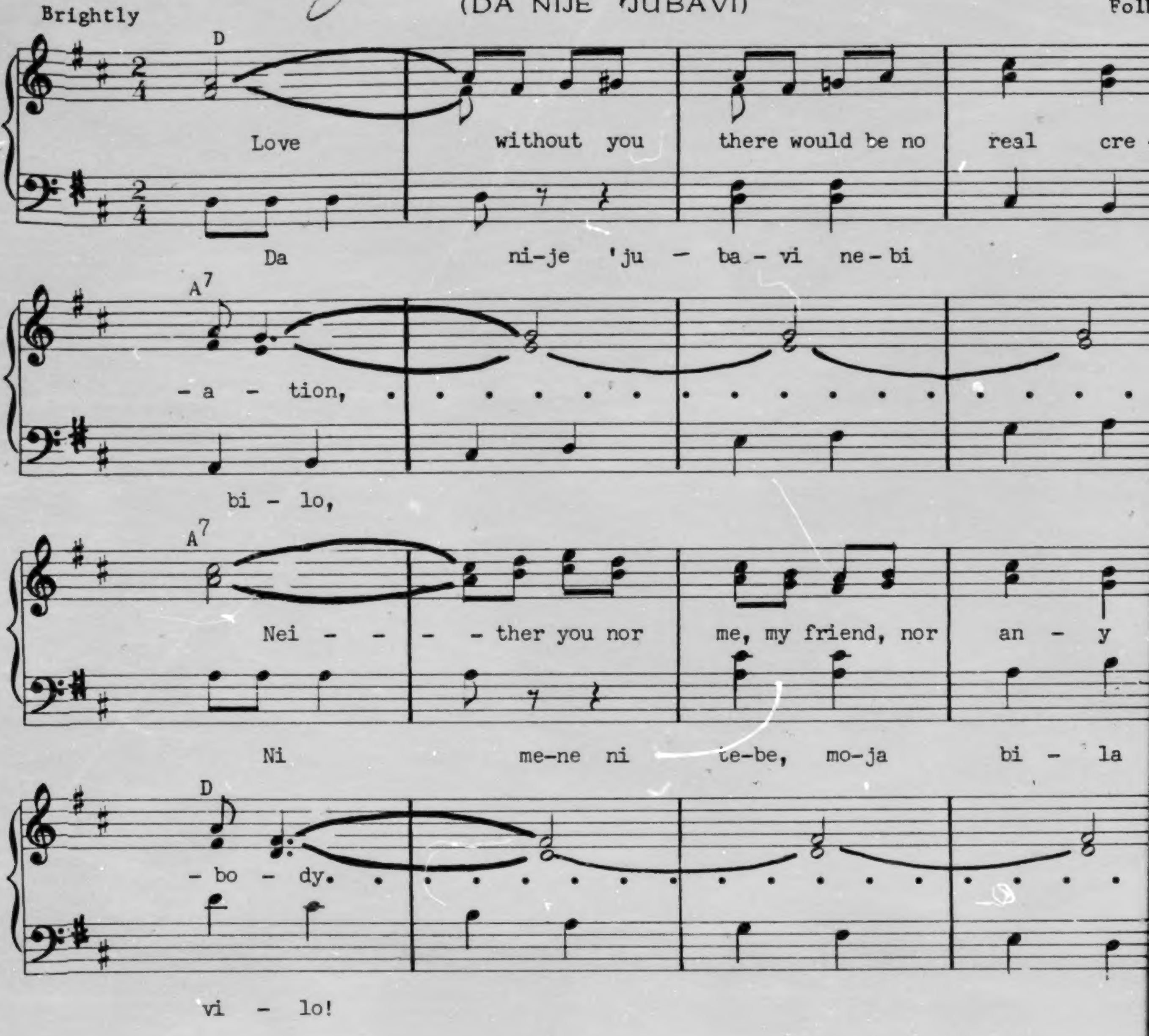
2.

Ja morem plovim, zv'jezdice brojim
I uv'jek mislim na rodni kraj;
(: Mladosti pun sam u nadi živim,
Da ću ju jednom vidjeti ja. :)

If There Was No Love

(DA NIJE 'JUBAVI)

Foll


Brightly
D
Love without you there would be no real cre -
Da ni-je 'ju - ba - vi ne - bi
A7
- a - tion,
bi - lo,
A7
Nei - - - - ther you nor me, my friend, nor an - y
Ni me-ne ni te-be, mo-ja bi - la
D
- bo - dy.
vi - lo!

2.

Dream, I had a dream last night
of faithful friendship,
That my friend and I will always
be together. :)

2.

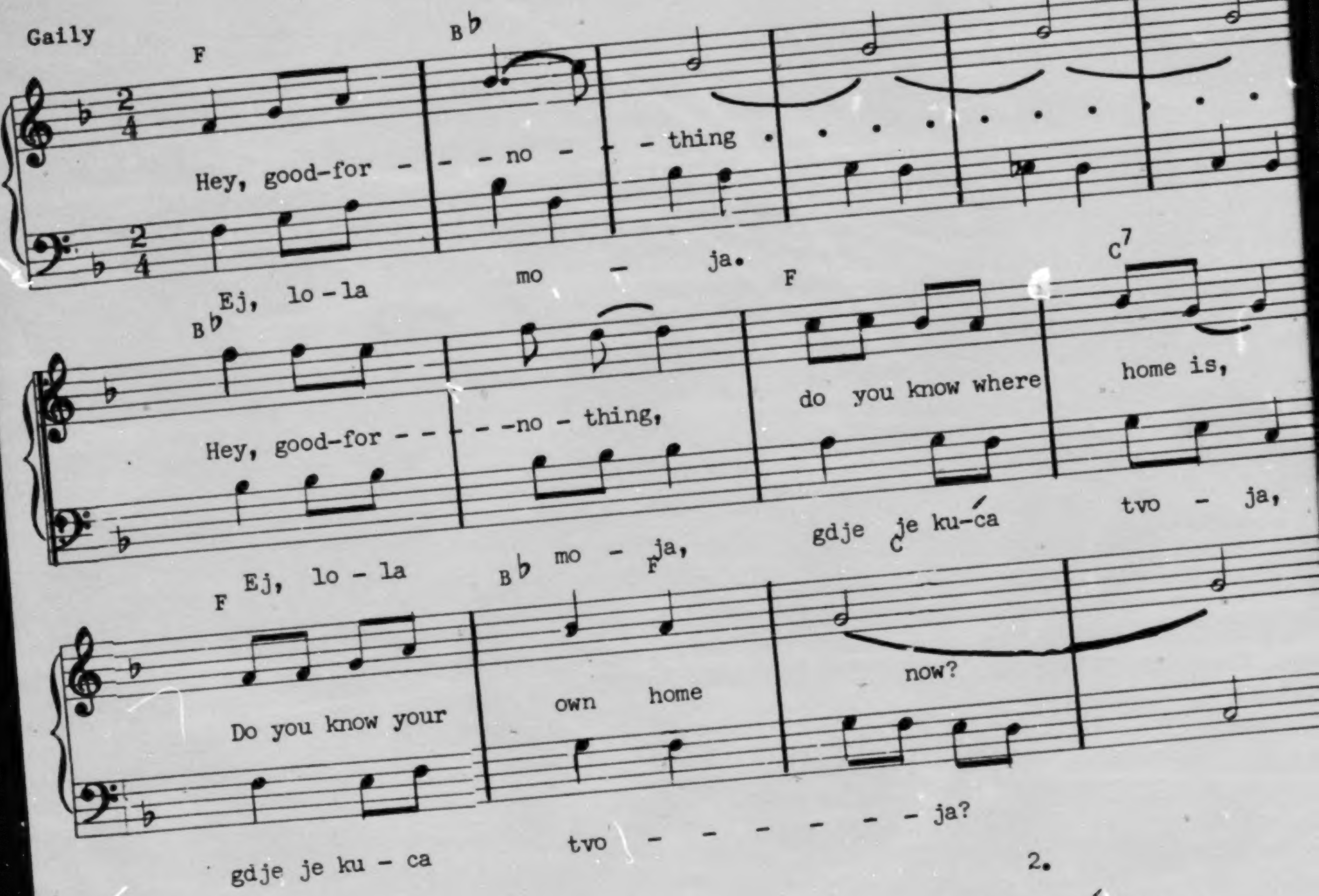
Noćas mi se snilo, moja bila vi

Da je tvoje srce pokraj moga bi

HEY! GOOD FOR NOTHING!

(EJ! LOLO MOJA!)

Folk So


Gaily
F
B♭
Hey, good-for - - - no - - thing
Ej, lo - la mo - ja.
B♭
Hey, good-for - - - no - thing,
F
do you know where
C7
home is,
Ej, lo - la mo - ja,
gdje je ku-ća tvo - ja,
F
C
F
B♭
Do you know your own home now?
gdje je ku - ca tvo - - - - - - - ja?

2.

Hey, second and third . . .
(: Hey second and third,
Biggest in the village,
Biggest in the village now . . . :)

3.

Hey, good-for-nothing . . .
(: Hey, good-for-nothing,
I don't like your funny name,
I don't like your funny name now . . . :)

2.

Ej, druga treća . . .
(: Ej, druga treća,
U selu najveća,
U selu najveća. :)

3.

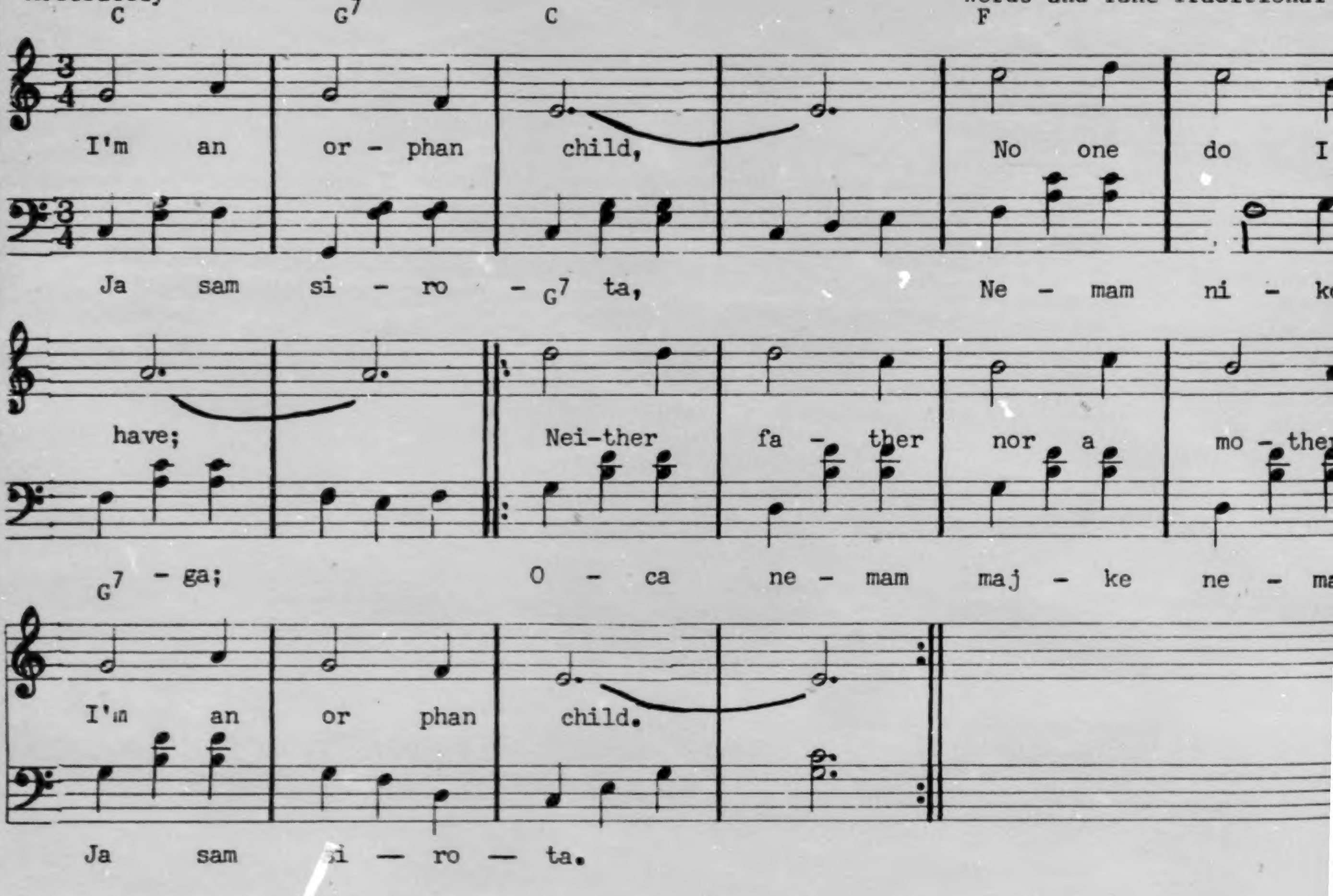
Ej, lolo moja . . .
(: Ej, lolo moja,
Ne volim ti ime,
Ne volim ti ime. :)

I'm an Orphan Child

(JA SAM SIROTA)

Moderately

Words and Tune Traditional


C
G7
C
F
I'm an or - phan child, No one do I
Ja sam si - ro - ta, Ne - mam ni - k
G7
have; Nei-ther fa - ther nor a mo - ther
G7 - ga; O - ca ne - mam maj - ke ne - ma
I'm an or phan child.
Ja sam si — ro — ta.

2.

I'm an orphan girl,
But happy I will be,
(: Someone loves me very dearly
And I love him too. :)

2.

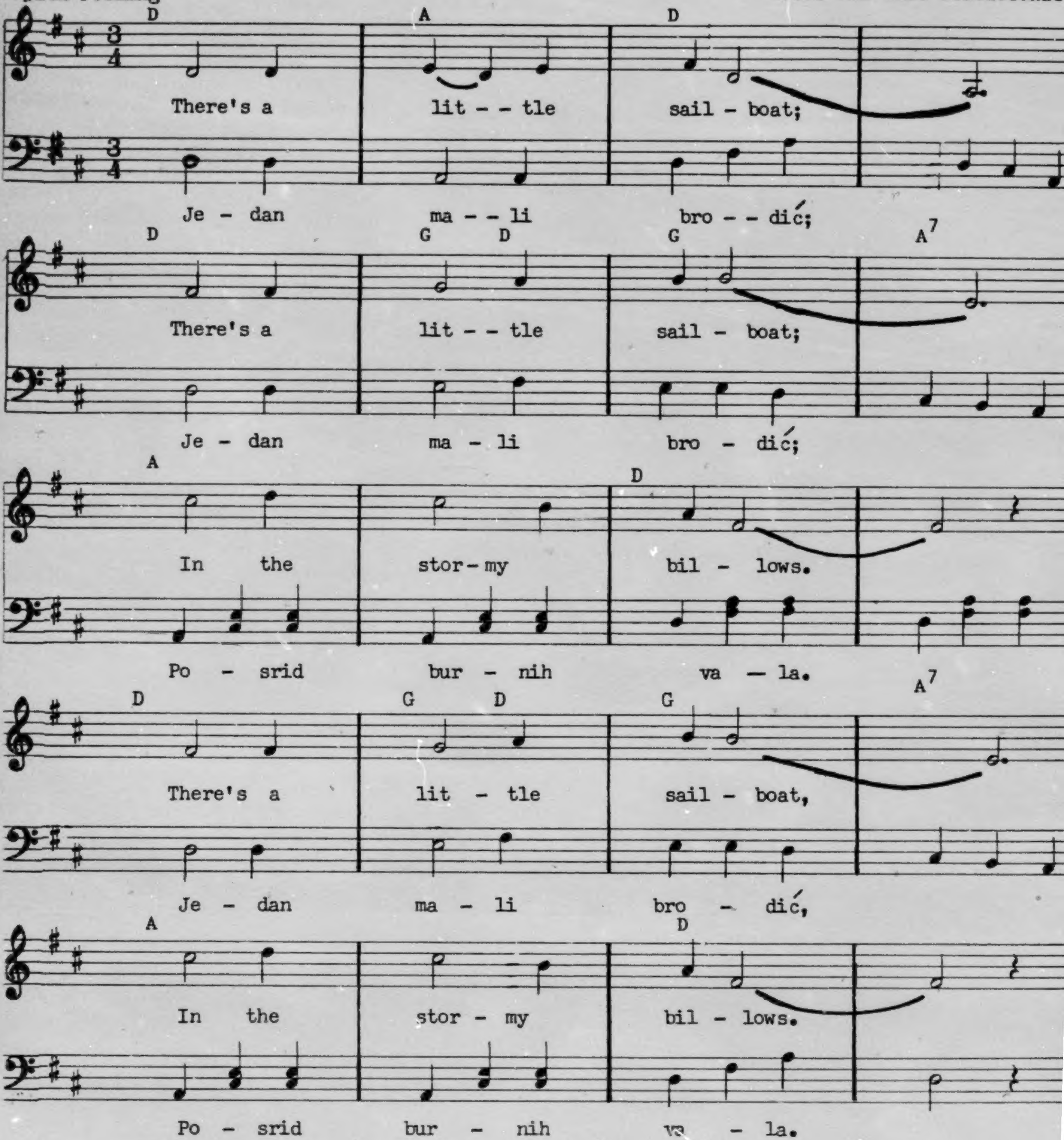
Ja sam sirota,
Al sam bogata,
(: Jer me ljubi jedno momče,
Koga volim ja. :)

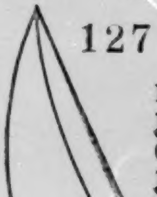
ONE LITTLE SAILBOAT

(JEDAN MALI BRODIĆ)

With Feeling

Words and Tune Traditional


D A D
There's a lit - - tle sail - boat;
Je - dan ma - - li bro - - dić;
D G D G A7
There's a lit - - tle sail - boat;
Je - dan ma - li bro - dić;
A D
In the stor - my bil - lows.
Po - srid bur - nih va - la.
D G D G A7
There's a lit - tle sail - boat,
Je - dan ma - li bro - dić,
A D
In the stor - my bil - lows.
Po - srid bur - nih va - la.



2.

The boat is known by its bright white sail,
The boat is known by its bright white sail,
Sewn and woven by me.
The boat is known by its bright white sail,

2.

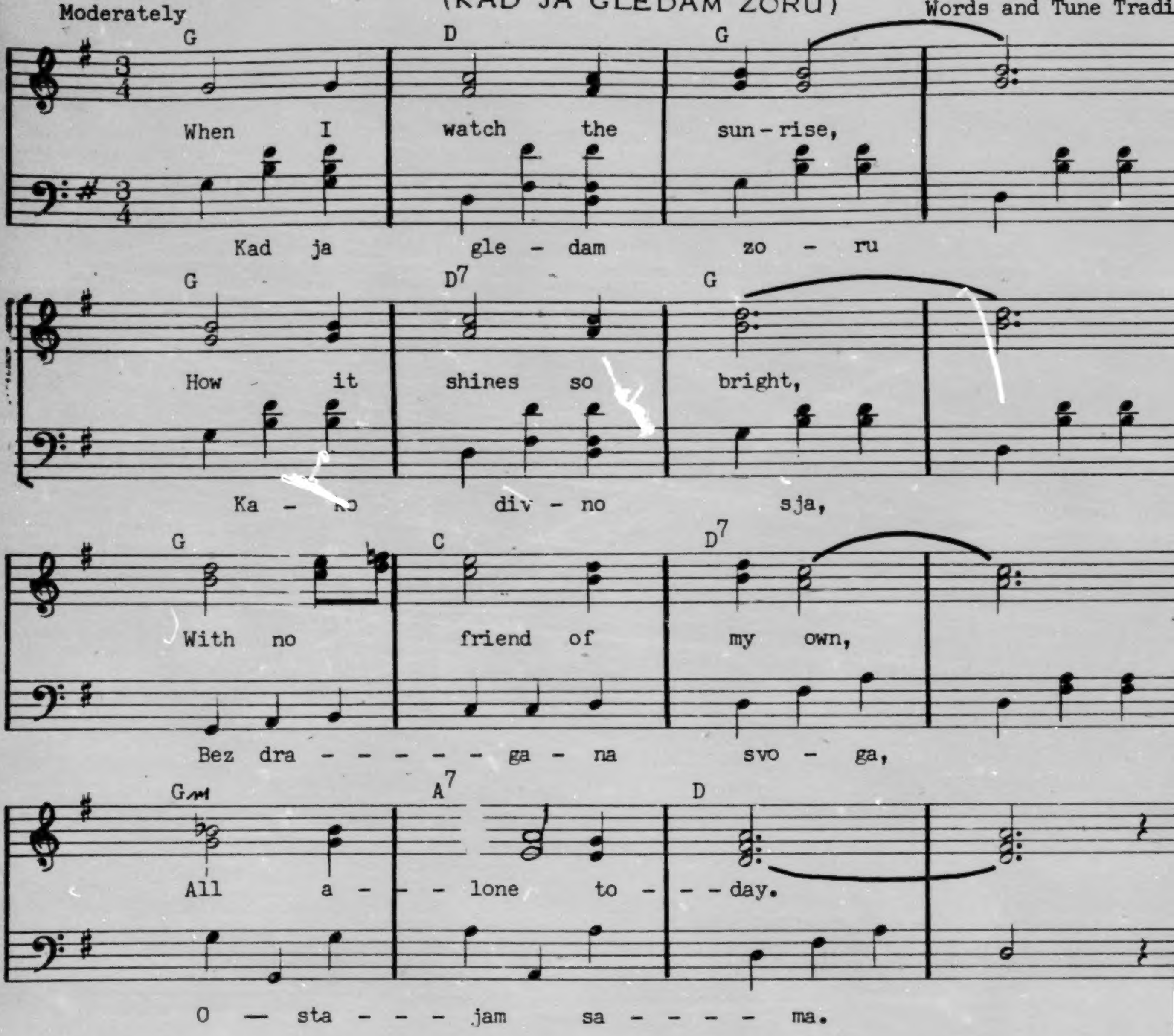
Poznam ga po jidru,
Poznam ga po jidru,
Ča sam ga otkala.
Poznam ga po jidru,

14

When I Watch the Sunrise

(KAD JA GLEDAM ZORU)

Words and Tune Tradi


Moderately
G D G
When I watch the sun-rise,
Kad ja gle - dam zo - ru
G D7 G
How it shines so bright,
Ka - ko div - no sja,
G C D7
With no friend of my own,
Bez dra - - - - - - ga - na svo - ga,
Gm A7 D
All a - - - lone to - - - day.
O — sta - - - jam sa - - - - ma.

2.

Now that I am leaving,
To some far-off land;
(: Far across the blue sea,
To some foreign land. :)

3.

I'll send back a greeting
Watch for it some day;
(: In some quiet evening,
We will meet some day. :)

2.

Ja sada odlazim
U daleki kraj,
(: Preko sinjeg mora,
U tudji zavičaj. :)

3.

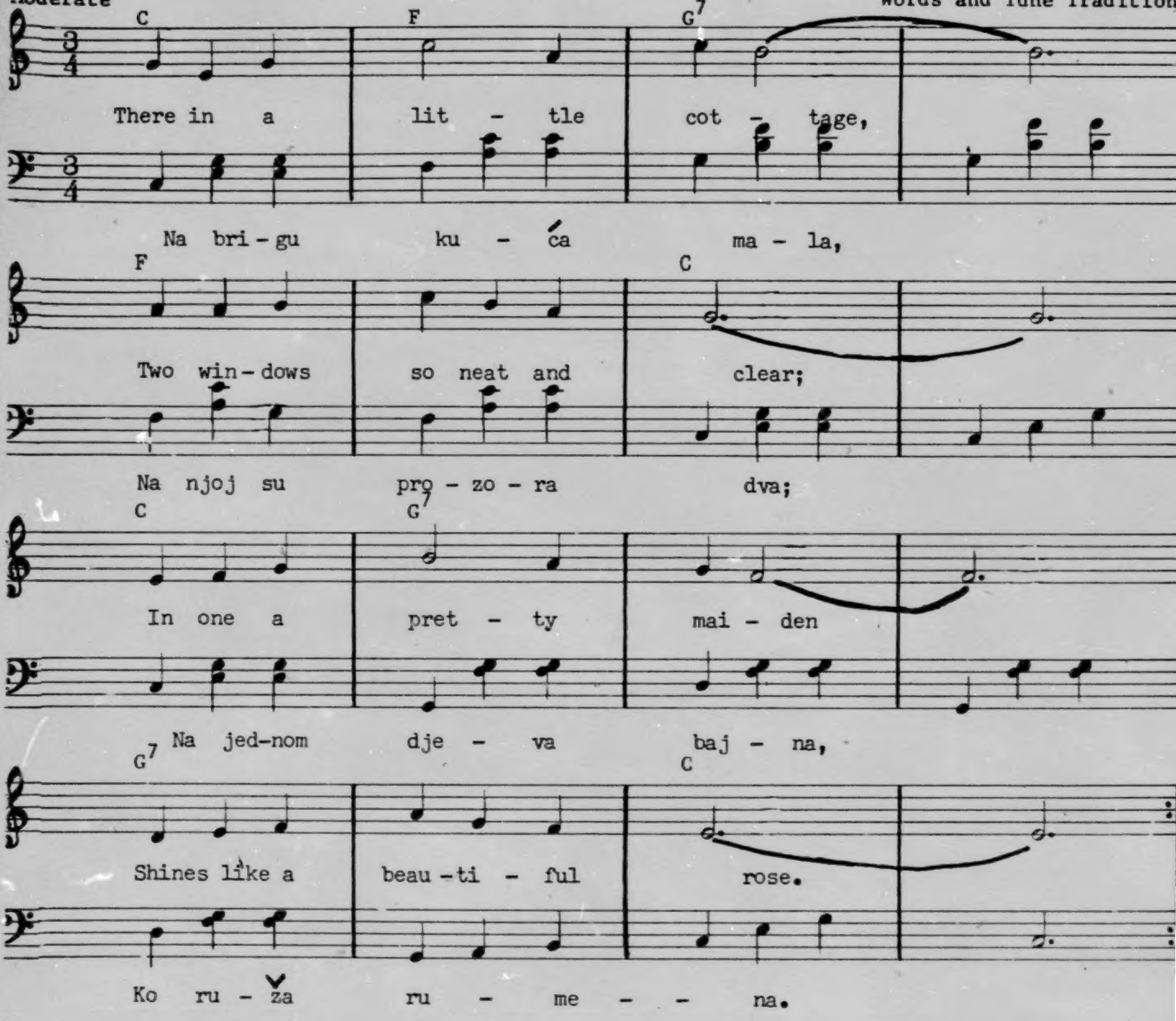
Dragi pozdrav salje:
"Nadaj mi se ti,
(: U toj tihoj noći,
Sastat ćemo se mi." :)

A COTTAGE ON THE HILL

(NA BRIGU KUĆA MALA)

Moderate

Words and Tune Tradition



C
F
G7
There in a lit - tle cot - tage,
Na bri - gu ku - ća ma - la,
F
C
Two win - dows so neat and clear;
Na njoj su pro - zo - ra dva;
C
G7
In one a pret - ty mai - den
Na jed-nom dje - va baj - na,
G7
C
Shines like a beau - ti - ful rose.
Ko ru - ža ru - me - - na.

2.

What see you pretty maiden
In this so wonderful night?
(: My friend, the stars are shining,
Shining for you and for me. :)

3.

Come down my pretty maiden
Come down and walk with me.
(: My love for you enduring,
Forever and a day. :)

2.

Što gledaš, djevo bajna,
U tu prekrasnu noć?
(: Moj dragi, zvizda sjajna,
Reko je da će doć. :)

3.

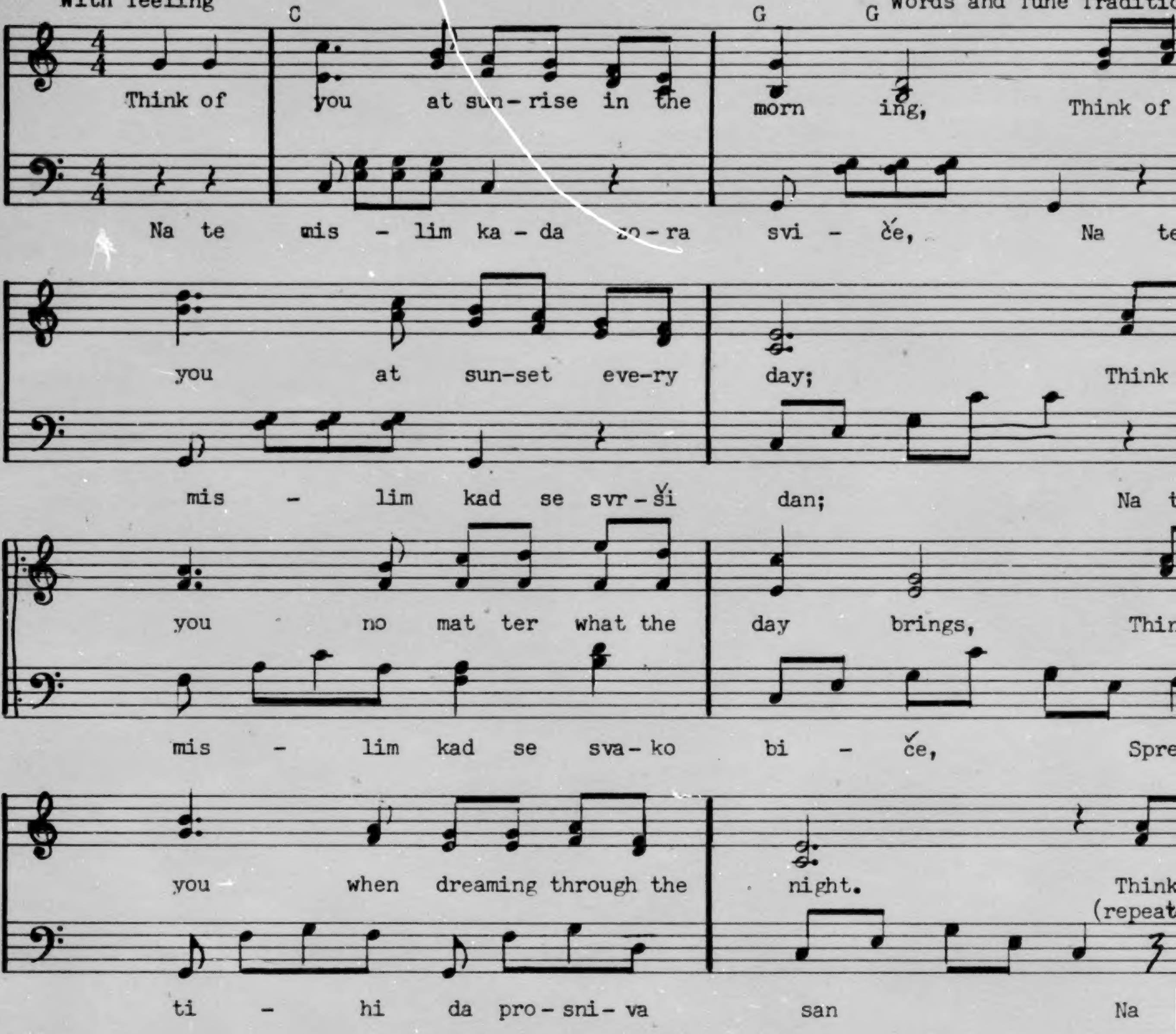
Izadji, djevo bajna,
Prošetaj sa mnon ti:
(: Moja je ljubav trajna,
Nećeš se kajati. :)

I Think Of You

(NA TE MISLIM)

With feeling

Words and Tune Traditio



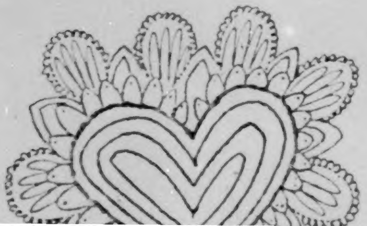
C
G
G
Think of you at sun-rise in the morn ing, Think of
Na te mis - lim ka - da zo - ra svi - će, Na te
you at sun-set eve-ry day; Think
mis - lim kad se svr - ši dan; Na t
you no mat ter what the day brings, Thin
mis - lim kad se sva - ko bi - će, Spre
you when dreaming through the night. Think
(repeat
ti - hi da pro - sni - va san Na

2.

(I) Think of you at evening when the sun sets,
Think of you, that's all I ever do;
(: Take my heart, it beats so warm and gentle.
You are all the world, my all, To me. :)

2.

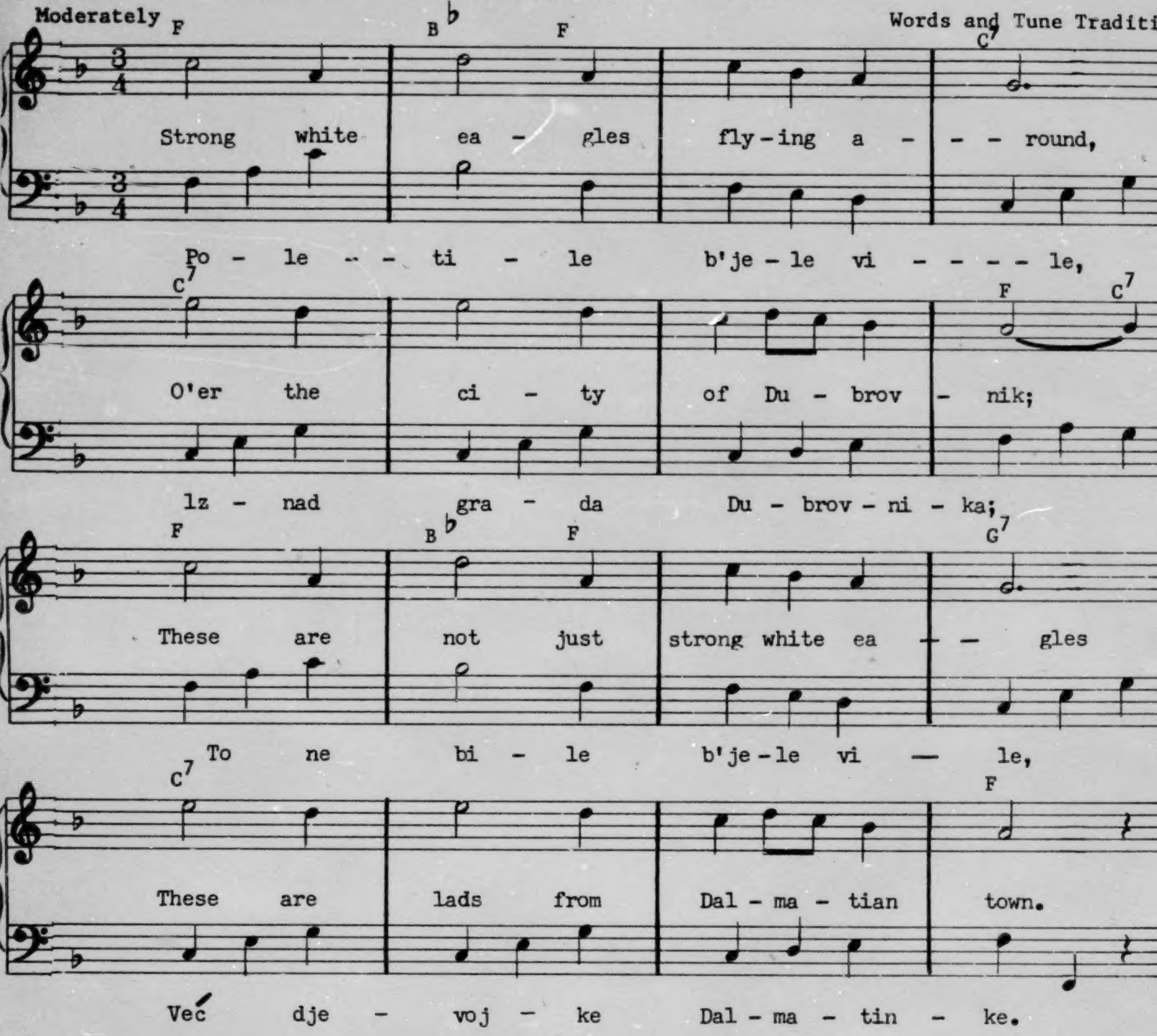
Na te mislim sunce kad se gubi,
Uv'jek na te mislim samo ja;
(: Tebe jednu srce moje ljubi,
Na tom sv'jetu sreća si mi sva.



Strong White Eagles

(POLETILE BELE VILE)

Words and Tune Traditi


Moderately
F
B♭ F
C7
Strong white ea - gles fly-ing a - - - round,
Po - le - - ti - le b'je-le vi - - - - - le,
C7
F C7
O'er the ci - ty of Du - brov - nik;
Iz - nad gra - da Du - brov - ni - ka;
F
B♭ F
G7
These are not just strong white ea - - gles
To ne bi - le b'je-le vi — le,
C7
F
These are lads from Dal - ma - tian town.
Već dje - voj - ke Dal - ma - tin - ke.

2.

Never-more will I pick flowers,
There's nobody to give them to;
Him I used to give flowers to,
He is in the hills far away.

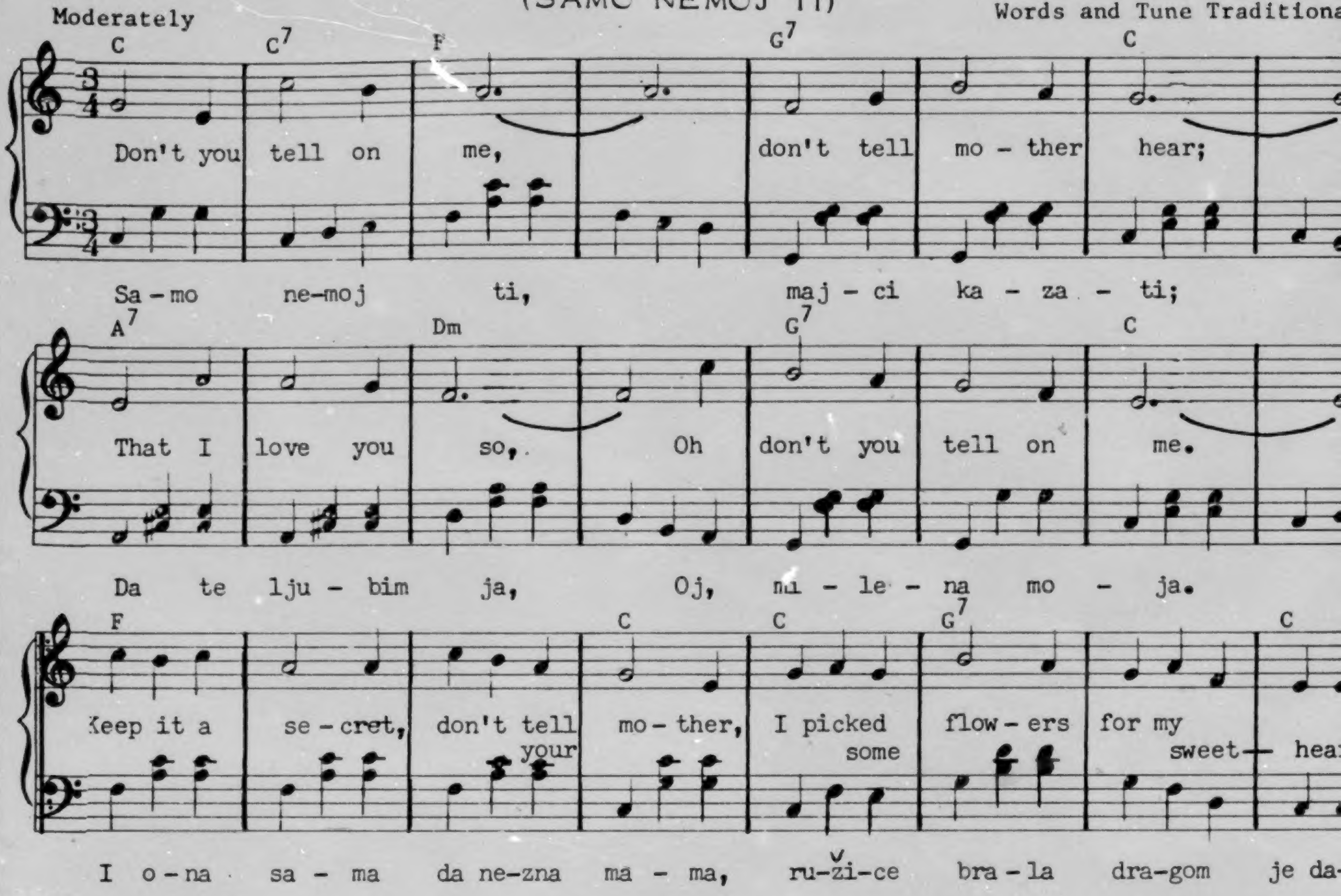
2.

Neću više cv'jeće brati,
Jer ga nemam kome dati,
Kome sam ga ja davala,
Daleko je medj' gorama.

DON'T TELL ON ME

(SAMO NEMOJ TI)

Words and Tune Traditiona


Moderately
C C7 F G7 C
Don't you tell on me, don't tell mo - ther hear;
Sa - mo ne-moj ti, maj - ci ka - za - ti;
A7 Dm G7 C
That I love you so, Oh don't you tell on me.
Da te lju - bim ja, Oj, mi - le - na mo - ja.
F C C G7 C
Keep it a se - cret, don't tell your mo - ther, I picked some flow - ers for my sweet - hear
I o - na sa - ma da ne-zna ma - ma, ru-ži-ce bra - la dra-gom je da-

2.

You're a heavenly flower,
All the world loves you;
I shall love you too -
And never, never stop. :)

Chorus:
(: Keep it a secret, don't tell your mother,
I picked some flowers,
For my sweetheart. :)

3.

You're a dear, dear friend,
Take this gift from me;
This gift of my heart,
In memory of me! :)

Chorus:
(: Keep it a secret, don't tell your mother,
I picked some flowers,
For my sweetheart. :)

2.

Ti si rajski cvjet, tebe štuje sv
Tebe ljubiti, oj, neću prestati.

Chorus:
(: I ona sama da nezna mama
Ružice brala, dragome dala.

3.

Oj ti dragi, oj -
Primi pozdrav moj,
Moga srca dar,
Tebi u spomenar! :)

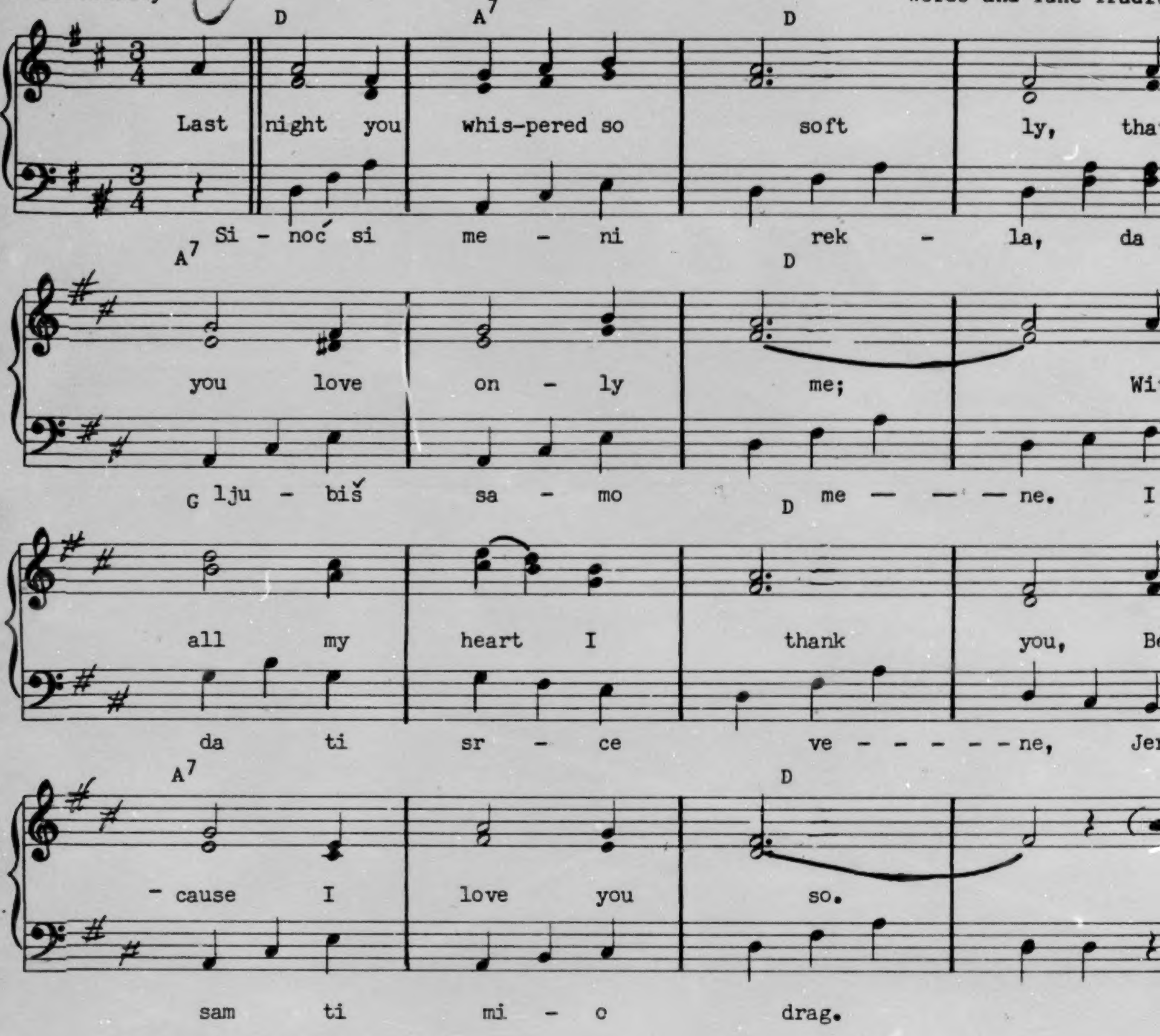
Chorus:
(: I ona sama da nezna mama
Ružice brala, dragome dala.

You Told Me Last Nigh

(SINOĆ SI MENI REKLA)

Moderately

Words and Tune Tradit



D A7 D
Last night you whis-pered so soft ly, tha
Si - noć si me - ni rek - la, da
A7 D
you love on - ly me; Wi
G lju - biš sa - mo D me — — — ne. I
all my heart I thank you, Be
da ti sr - ce ve - - - - - - ne, Jer
A7 D
- cause I love you so.
sam ti mi - o drag.

2.

Last night I strolled by your house,
Beneath your window pane;
(: And saw you with another,
Who takes my place with you. :)

3.

Here take this ring so golden,
Which once you gave to me;
(: There is so little to thank you,
Our love is at an end. :)

2.

Sinoć sam dockan prošo,
Kraj tvoga prozora;
(: I spazih, s tobom, draga,
Drugi razgovara. :)

3.

Evo ti prsten zlatni,
Kog si mi nekoć dala;
(: Na njem ti malena hvala,
Ljubav je prestala. :)

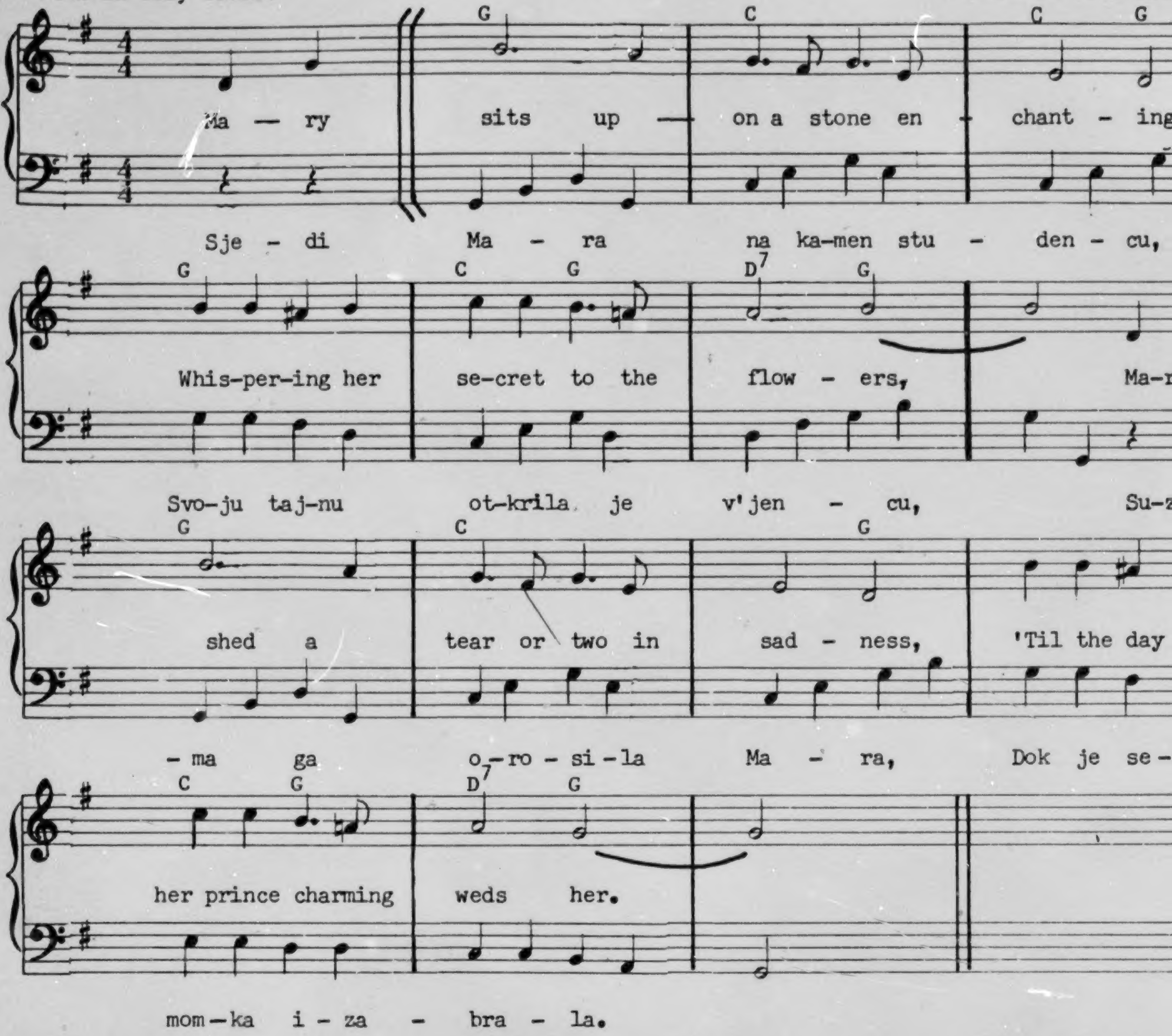
20

MARY IS SITTING

(SIJEDI MARA)

With an easy bounce

Words and Tune Tra

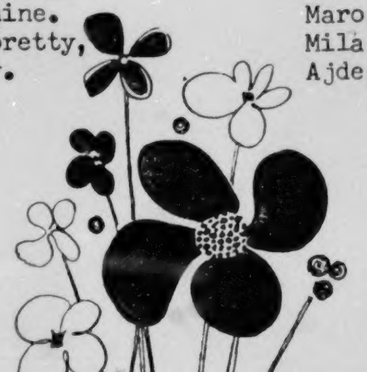

G C C G
Ma - ry sits up - on a stone en - chant - ing
Sje - di Ma - ra na ka-men stu - den - cu,
G C G D7 G
Whis-per-ing her se-cret to the flow - ers, Ma-r
Svo-ju taj-nu ot-krila je v'jen - cu, Su-z
G C G
shed a tear or two in sad - ness, 'Til the day
- ma ga o-ro - si - la Ma - ra, Dok je se -
C G D7 G
her prince charming weds her.
mom - ka i - za - bra - la.

2.

Mary, Mary, pearl of pearls enchanting,
Mary, Mary, you are like the sunshine.
You are like a dove so white and pretty,
Come to me and be my love, oh Mary.

2.

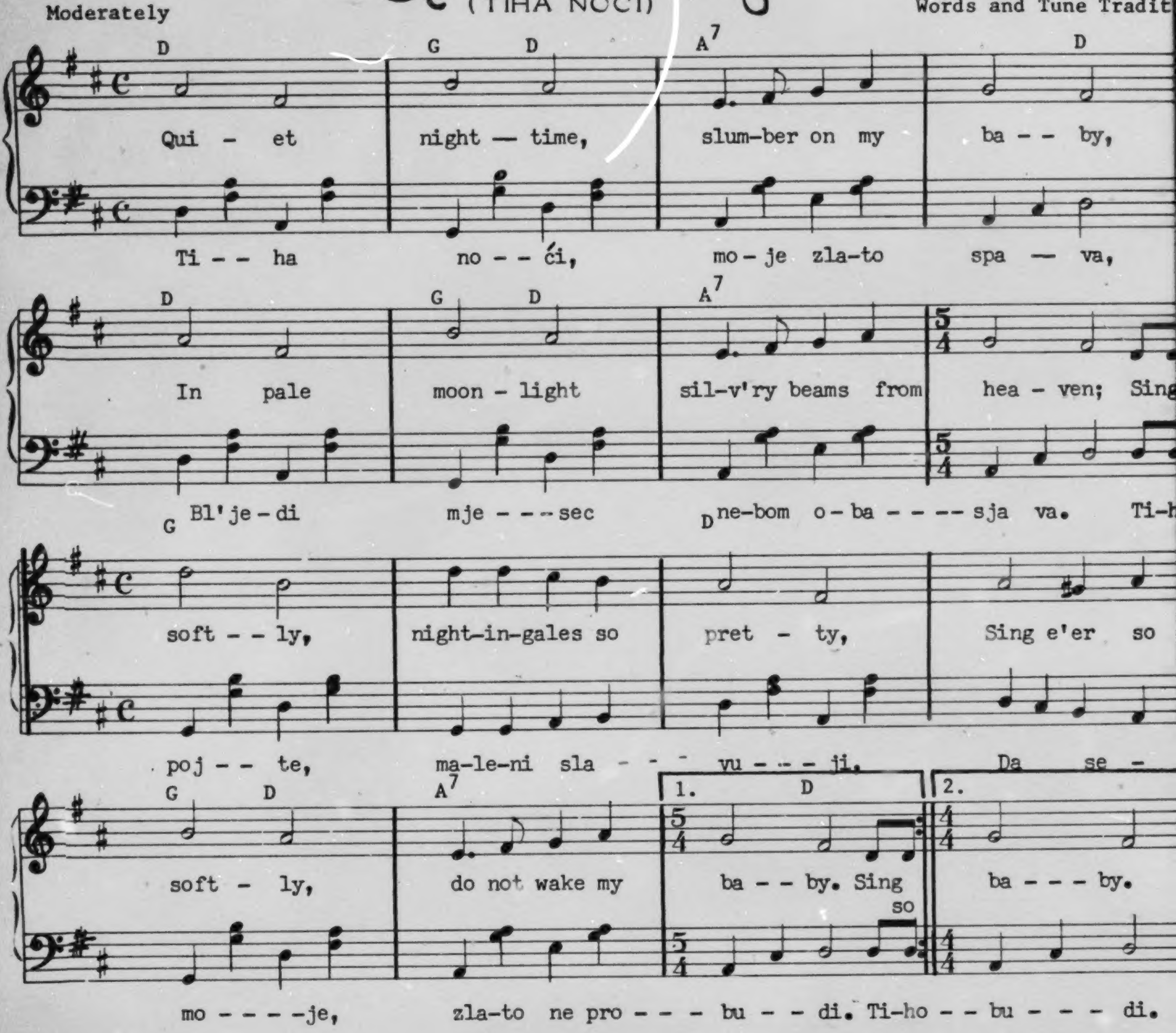
Maro, Maro, od bisera grano,
Maro, Maro, sunce ogrijano,
Mila sele b'jeloga goluba,
Ajde, Maro, da mi budeš ljuba.



A Quiet Night

(TIHA NOĆI)

Words and Tune Tradit


Moderately
D G D A7 D
Qui - et night — time, slum-ber on my ba - - by,
Ti - - ha no - - ći, mo - je zla-to spa — va,
D G D A7
In pale moon - light sil-v'ry beams from hea - ven; Sing
Bl'je - di mje - - - sec ne-bom o - ba - - - - sja va. Ti-h
G D
soft - - ly, night-in-gales so pret - ty, Sing e'er so
poj - - te, ma-le-ni sla - - - vu - - - ji. Da se -
G D A7 1. D 2.
soft - ly, do not wake my ba - - by. Sing so ba - - - by.
mo - - - -je, zla-to ne pro - - - bu - - di. Ti-ho - - bu - - - di.

2.

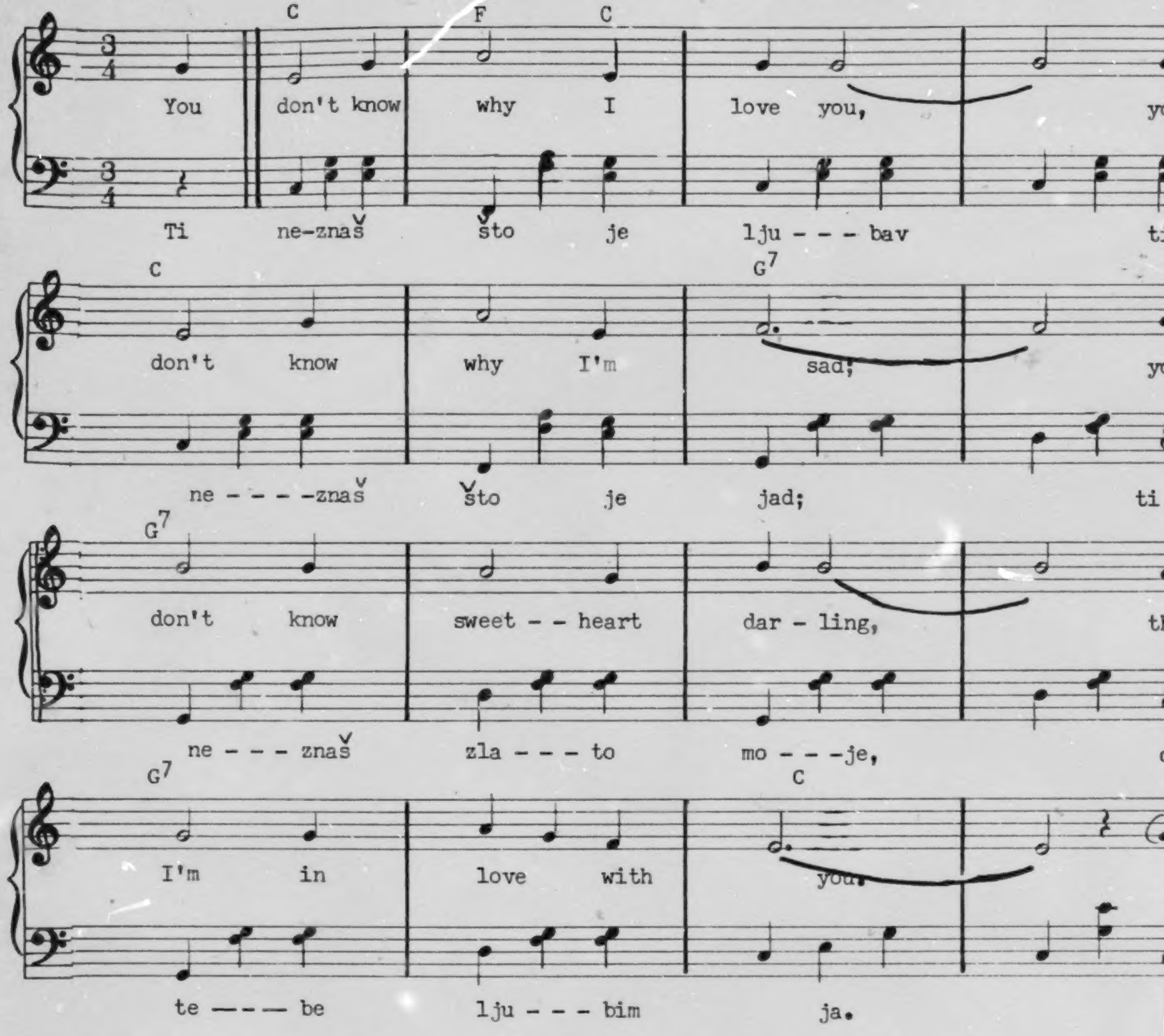
Dream on, dream on, tender little baby,
You are my own most important treasure;
(: Here on earth dear, you make me so happy,
You are to me paradise in heaven. :)

2.

Snivaj, snivaj, srce moje drago,
Ti si moje ponajveće blago;
(: Jer na zemlji uz tebe mi raj
Ti si meni cio sv'jet ovaj.

You Don't Know

Moderately (TI NEZNAŠ ŠTO JE LJUBAV) Words and Tune Tradit


C F C
You don't know why I love you, yo
Ti ne-znaš što je lju - - - bav ti
C G7
don't know why I'm sad; yo
ne - - - -znaš što je jad; ti
G7
don't know sweet - - heart dar - ling, th
ne - - - znaš zla - - - to mo - - -je,
G7 C
I'm in love with you.
te - - - be lju - - - bim ja.

2.

What say you sweetheart darling,
That I don't know of love;
(: That someone loves me dearly,
I know from long ago. :)

3.

Now listen sweetheart darling,
What I will tell you now;
(: The wedding is planned already,
And here's the wedding ring. :)

2.

Što veliš, zlato moje,
Što veliš da neznam?
(: Da žarko mene ljubiš,
Ja to odavna znam. :)

3.

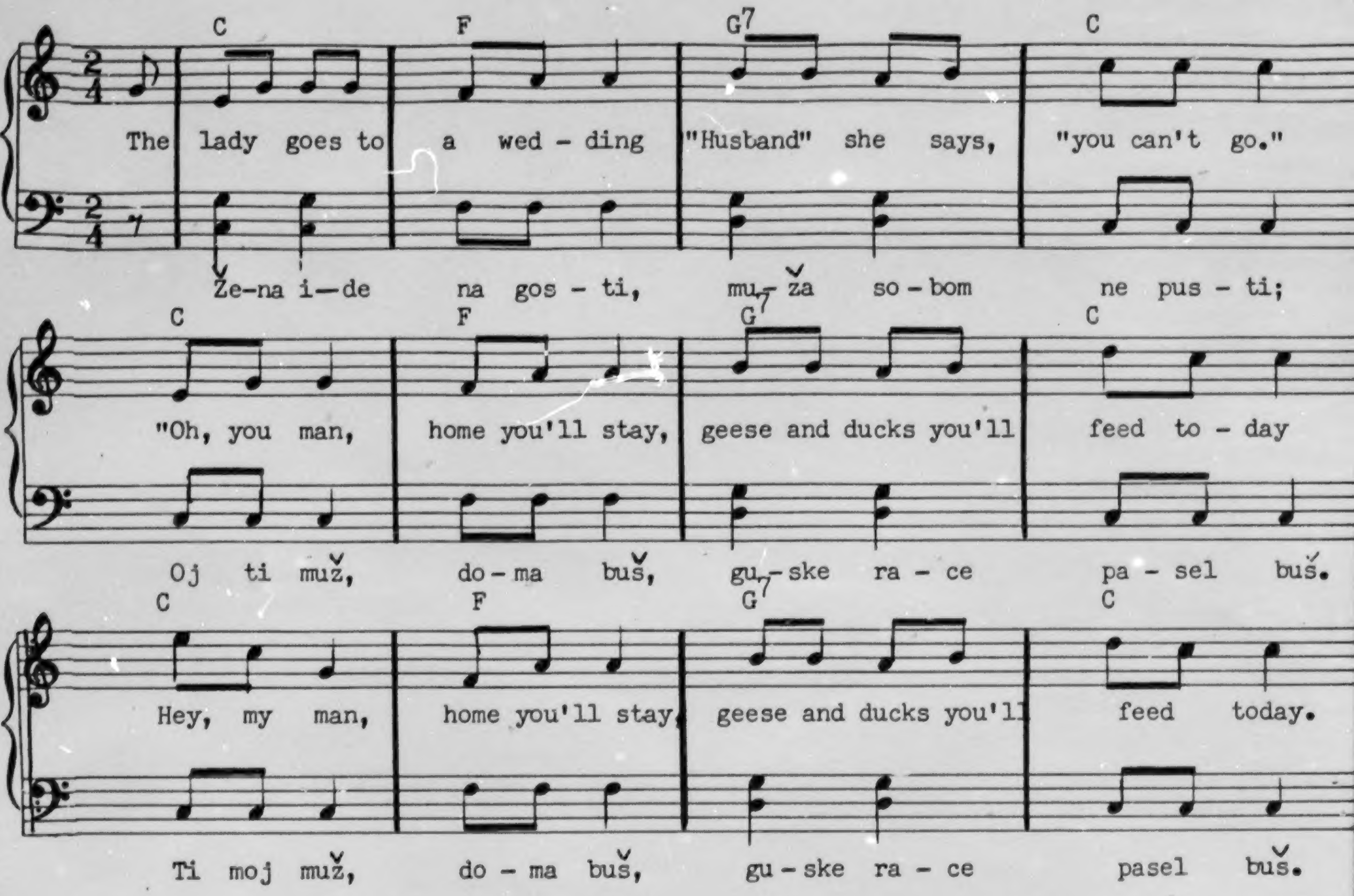
Sad slušaj, zlato moje,
Što ti na znanje dam,
(: Da svatove planirem,
A prsten već imam. :)

THE LADY GOES TO A WEDDING

(ŽENA IDE NA GOSTI)

Lively

Folk So


C F G7 C
The lady goes to a wed - ding "Husband" she says, "you can't go."
Že-na i—de na gos - ti, mu - ža so - bom ne pus - ti;
C F G7 C
"Oh, you man, home you'll stay, geese and ducks you'll feed to - day
Oj ti muž, do - ma buš, gu - ske ra - ce pa - sel buš.
C F G7 C
Hey, my man, home you'll stay, geese and ducks you'll feed today.
Ti moj muž, do - ma buš, gu - ske ra - ce pasel buš.

2.

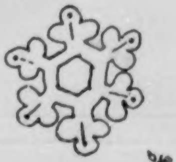
The lady butchered a turkey,
Gave her husband a nice kiss.
"Oh, you man, home you'll stay,
Turkeys, ducks you'll feed today.

(: Hey, my man, home you'll stay,
Turkeys, ducks you'll feed today. :)

2.

Žena klala puricu,
Dala mužu pljuskicu.
Oj ti muž, doma buš,
Pure, race hranil bus.

(: Ti moj muž, doma buš,
Pure, race hranil buš. :)

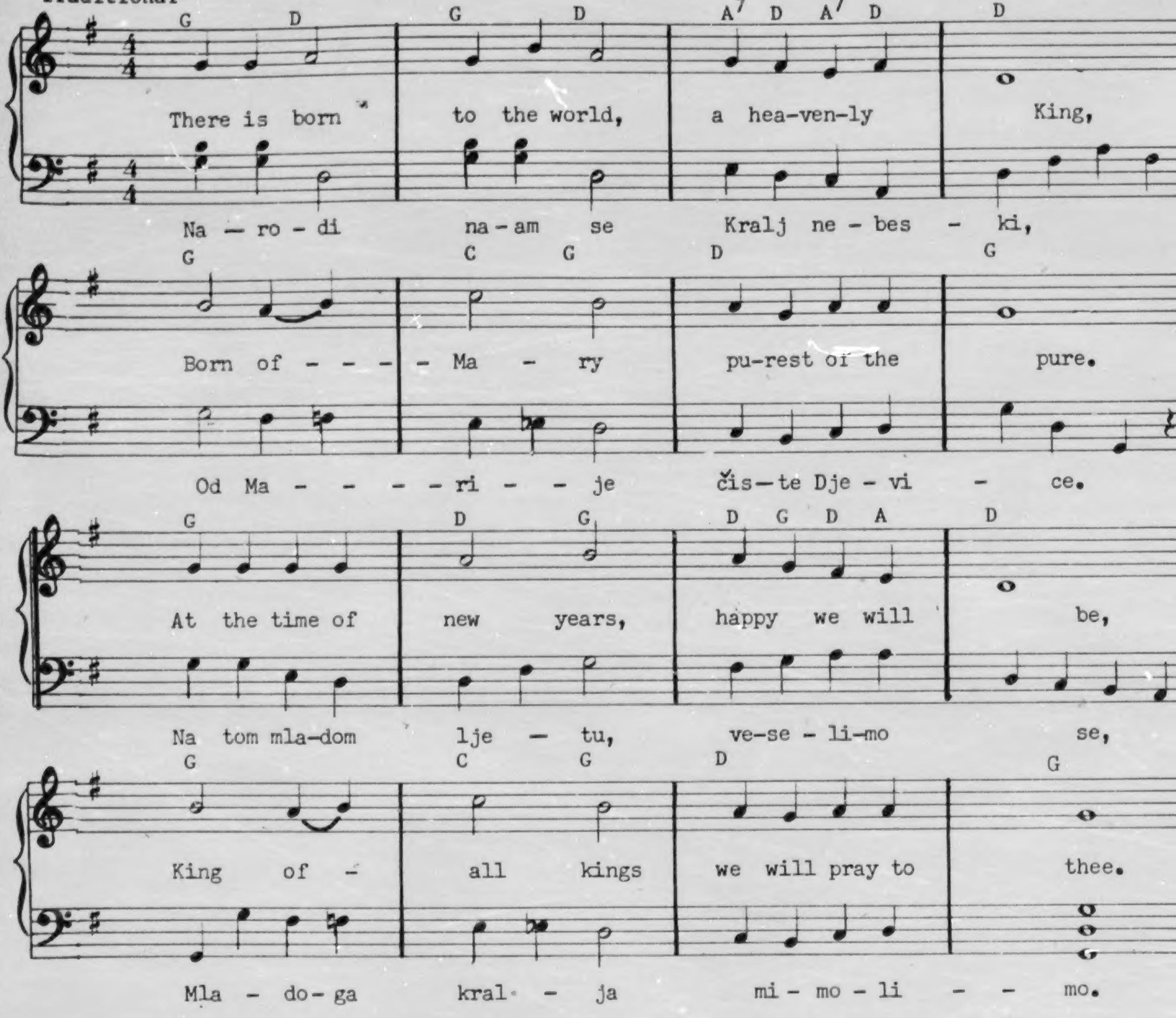


24 To us is Born a Heavenly King!

(NARODI NAM SE KRALJ NEBESKI)

Traditional

Christmas


G D G D A7 D A7 D D
There is born to the world, a hea-ven-ly King,
Na - ro - di na - am se Kralj ne - bes - ki,
G C G D G
Born of - - - - Ma - ry pu-rest of the pure.
Od Ma - - - - - ri - - je čis - te Dje - vi - ce.
G D G D G D A D
At the time of new years, happy we will be,
Na tom mla-dom lje - tu, ve-se - li-mo se,
G C G D G
King of - all kings we will pray to thee.
Mla - do- ga kral - ja mi - mo - li - - mo.

2.

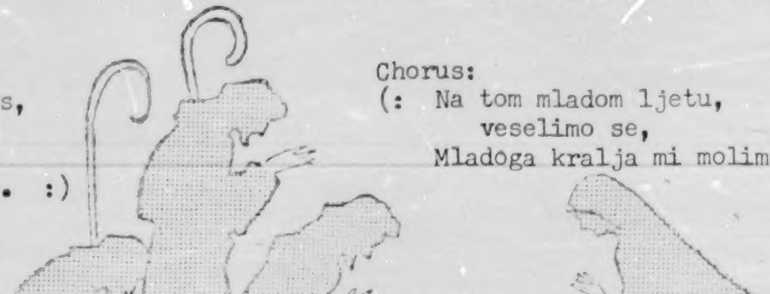
Let God grant health to us,
and some happiness,
Also for the new year,
lots of everything.

Chorus:
(: At the time of new years,
happy we will be,
King of all Kings,
we will pray to thee. :)

2.

Daj nam Bog zdravlje,
k tomu veselje,
I na mladom ljetu svega obilja.

Chorus:
(: Na tom mladom ljetu,
veselimo se,
Mladoga kralja mi molimo! :)

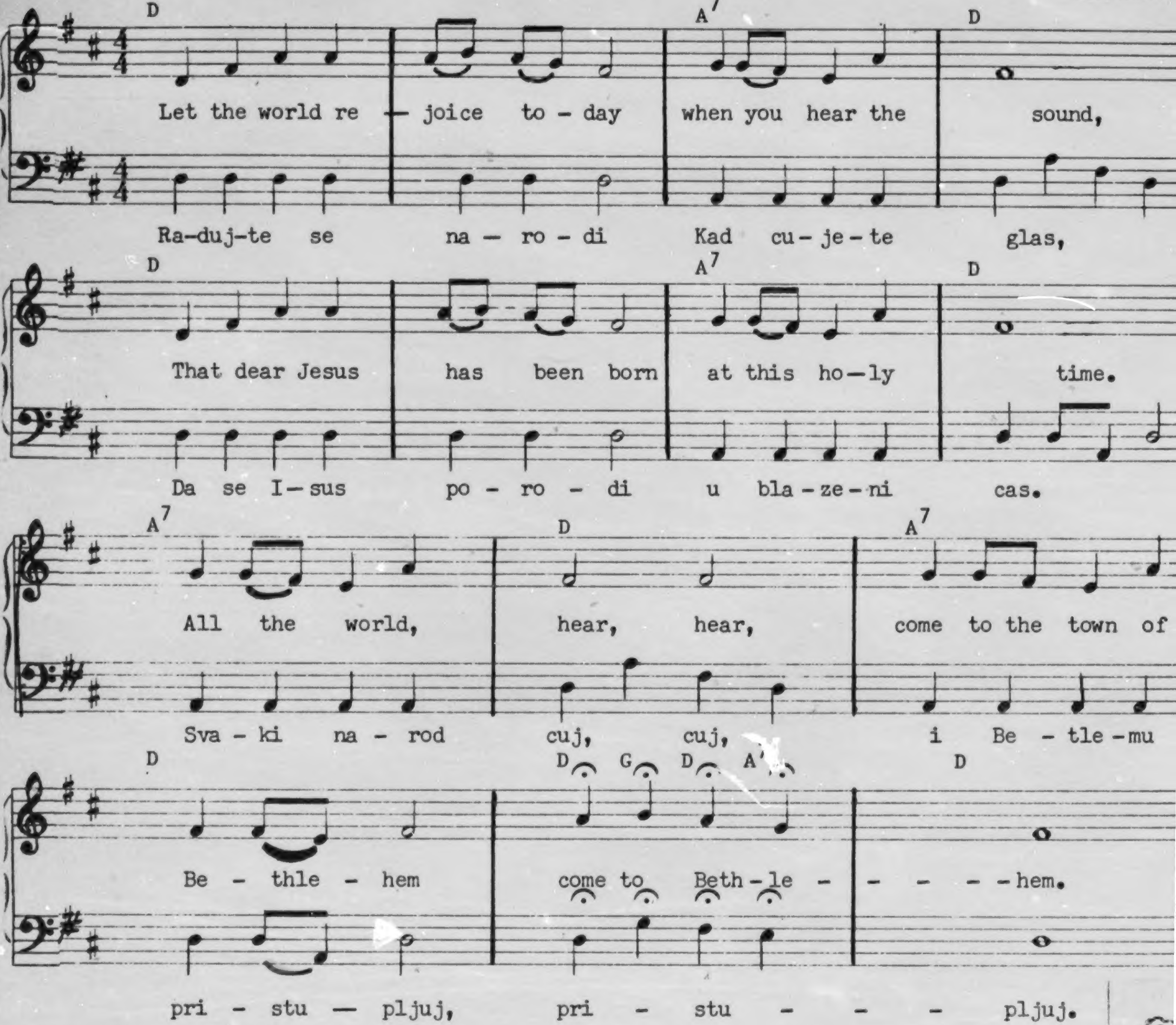


JOY TO THE WORLD!

(RADUJTE SE NARODI)

Traditional

Christmas


D
A7
D
Let the world re - joice to - day when you hear the sound,
Ra-duj-te se na - ro - di Kad cu-je-te glas,
D
A7
D
That dear Jesus has been born at this ho-ly time.
Da se I-sus po - ro - di u bla-ze-ni cas.
A7
D
A7
All the world, hear, hear, come to the town of
Sva - ki na - rod cuj, cuj, i Be - tle - mu
D
D G D A7
D
Be - thle - hem come to Beth - le - - - - - hem.
pri - stu — pljuj, pri - stu - - - pljuj.

2.

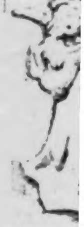
See the Lord, God divine,
In the lowly stable,
Who withstands the piercing straw,
As he lays upon the hay.

(: Angels tell us, hear, hear,
To the stable come today,
Come to Bethlehem. :)

2.

Vidi Božje otajstvo
U podrtoj štalici,
I tko trpi uboštvo
Na toj tvrdoj slamici.

(: To otajstvo čuj, čuj,
I k jaslicam pristupljuj,
Pristupljuj! :)



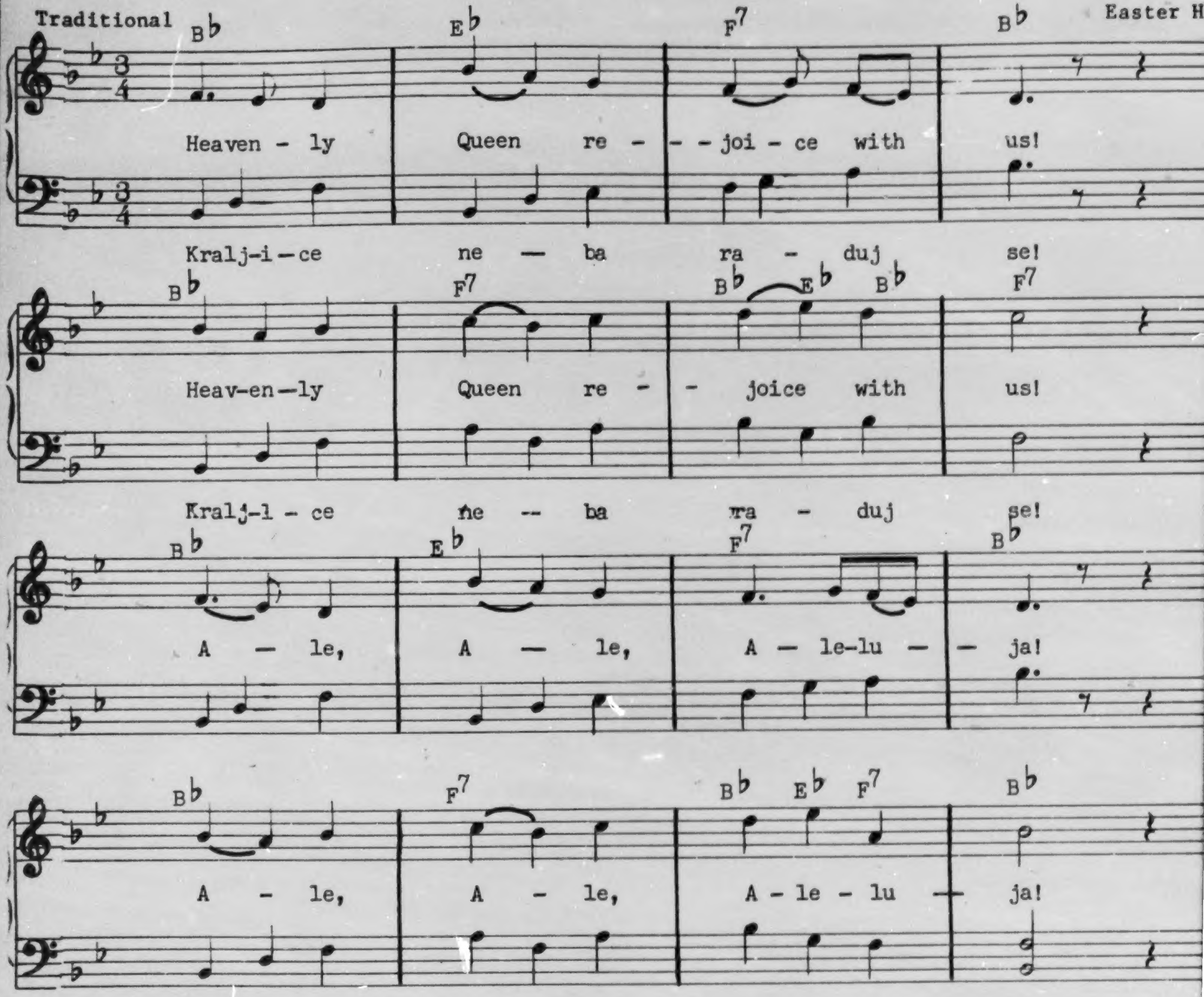
26

Queen of Heaven

(KRALJICE NEBA)

Traditional

Easter H


B♭ E♭ F7 B♭
Heaven - ly Queen re - - - joi - ce with us!
Kralj-i - ce ne — ba ra - duj se!
B♭ F7 B♭ E♭ B♭ F7
Heav-en—ly Queen re - - joice with us!
Kralj-i - ce ne -- ba ra - duj se!
B♭ E♭ F7 B♭
A — le, A — le, A — le-lu — — ja!
B♭ F7 B♭ E♭ F7 B♭
A - le, A - le, A - le - lu - ja!

2.

For you were honored to carry him;
For you were honored to carry him;
Ale . . .

3.

(He) lives again, just as he said he would,
(He) lives again, just as he said he would.
Ale . . .

4.

Pray oh Queen, pray to the Lord for us,

2.

Jer kog si dostojna bila nosit;
Jer kog si dostojna bila nosit.
Ale . . .

3.

Uskrsnu,kako je rekao,
Uskrsnu,kako je rekao.
Ale . . .

4.

Moli Boga za nas,

Developed by

DUQUESNE UNIVERSITY TAMBURITZANS INSTITUTE OF FOLK ARTS

Pittsburgh, Pennsylvania

and

made possible through a grant from

THE DEPARTMENT OF HEALTH, EDUCATION AND WELFARE
Office of Education

Ethnic Heritage Studies Program

CROATIANS

DANCES THEY DANCE

Selected and Compiled by

JAMES RONCEVIC

Published by
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1975

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Walter W. Kolar

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NOTE: THIS BOOK IS INTENDED FOR THE USE OF TEACHERS IN THEIR PREPARATION FOR PRESENTATION OF THE DANCE PORTION OF THIS CROATIAN ETHNIC HERITAGE STUDI KIT. MORE EXPLICIT INSTRUCTIONS ON THE PROPER UTILIZATION OF THIS BOOK ARE CONTAINED IN THE TEACHERS' MANUAL.

DANCES OF THE CROATIANS

Most of the Croatians who immigrated to America came from the northern districts. As a result, the majority of Croatian dances alive in America were done in the northern plains. These dances are characterized by a lively spirit with the tempo ranging from moderate to fast. Most of them are performed in a circle formation, thus gaining the name "kolo" (pronounced koh - loh) which means "wheel" in the Croatian language. Often, when they are dancing, the Croatians will do a "drmeš" (drr - mesh) or "shaking dance" which is executed by the abrupt bending and straightening of the knees and heavy steps on the whole flat foot.

Most kolo and drmeš patterns are rather simple, consisting of only two or three parts with few variations on the basic steps. This trait makes Croatian dances easy to learn and enjoyable to perform.

The usual accompaniment for the kolo and drmeš is the tamburitza orchestra. This orchestra is explained in the book: Croatians: Instruments They Play. Some of the kolos are also accompanied by songs found in Croatians: Songs They Sing. For instructions on how to present these dances for best results, it is strongly suggested that reference be made to the teachers' manual.

A Tamburitza Orchestra and
Croatian girls doing a kolo

Name of Dance: SADILA SAM ROGOZEK

Pronunciation: sah - dee - lah sahm rroh - goh - zek

Translation: "I planted the reeds"

Background: This old circle dance (kolo) was usually performed at weddings. It comes from the region called Prigorje (pree - gohrr - yeh) around the capitol city of Zagreb. The song which accompanies the dance tells about the reeds being planted along the path the girls use to go to mass. If the reeds grew beside the path, the girls would pick them and give them to the boys to put around their hats.

Rhythm: 2/4

Tempo: Moderate

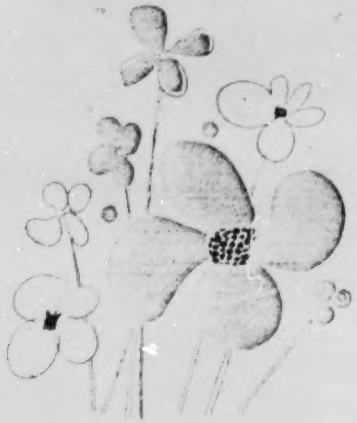
Formation: #1 In a circle with hands joined down at sides.

#2 In couples, R or L elbows locked with the free hand on the hip.

#3 In couples, side-by-side, with inside hands joined.

Description:

Basic Pattern - Use Formation #1



Measure	Count	Movement
Part I		
1	1	Facing the center of the circle, step to the L with the L foot.
	&	Step on the R foot beside the L foot.
	2	Step to the L with the L foot.
	&	Step on the R foot beside the L foot.
2	*	Repeat Measure 1.
3	1	Stamp on the L foot in place.
	&	Stamp on the R foot in place.
	2	Stamp on the L foot in place.
	&	Pause.
4-6	*	Repeat Measures 1-3 with opposite footwork and direction.
Part II		
7	1	Step forward toward the center onto the L foot.
	2	Step toward the center onto the R foot.
8	*	Repeat Measure 7.

Measure	Count	Movement
9	*	Same as Measure 3.
10-12	*	Repeat Measures 7-9 with opposite footwork and direction.

Couple Variation

Part I - Use Formation #2

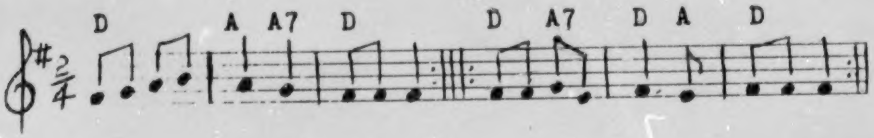
1-3	*	Couples lock R elbows and make one complete turn in a clockwise direction with six (6) walking steps beginning with the L foot.
4-6	*	Couples lock L elbows and make one complete turn in a counter-clockwise direction with six (6) steps beginning with the L foot.

Part II - Use Formation #3

7-12	*	Same footwork as Measures 7-12 of the Basic Pattern.

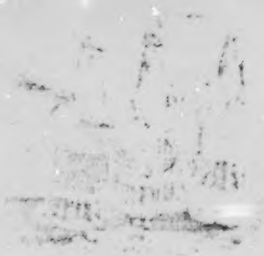
Melody and Chords:

Sadila Sam Rogozek



Suggested Performance Format: Do the Basic Pattern in a circle two (2) complete times, and then do the Couple Variation two (2) times. Do the Basic Pattern in a circle two (2) more times and the Couple Variation two (2) more times.

The first time through the Couple Variation, have every other dancer turn to his/her R to meet a partner. Then the second time, have this dancer turn to the L to meet a new partner.



Pronunciation: rooh - kah - vee - tseh

Translation: "Little gloves"

Background: This is a very popular dance with the Croatians in America. It is sometimes called "Haj Haj Bože Daj" (hi hi boh - zheh di). The song which accompanies this dance appears in the book entitled Croatians: Songs They Sing.

Rhythm: 2/4

Tempo: Moderate

Formation: Circle with hands joined at sides.

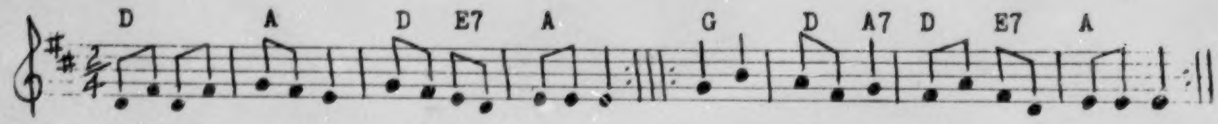
Description:

Measure	Count	Movement
1	1	Facing diagonally to the R, step forward onto the R foot.
	&	Hop on the R foot.
	2	Step forward onto the L foot.
	&	Hop on the L foot.
2	1	Step forward onto the R foot.
	&	Step forward onto the L foot.
	2	Step forward onto the R foot.
	&	Hop on the R foot, turning to face the center.
3	1	Step backward away from the center onto the L foot.
	&	Hop on the L foot.
	2	Step backward away from the center onto the R foot.
	&	Hop on the R foot.
4	1	Stamp on the L foot in place.
	&	Stamp on the R foot in place.
	2	Stamp on the L foot in place.
	&	Pause.

Continue to repeat the four (4) measures above until the music ends.

Melody and Chords:

Rukavice



Suggested Performance Format: Dance Rukavice in a large circle eight (8) times. Assign two leaders from opposite sides of the circle to form two smaller circles for eight (8) times through the dance. Have the leaders lead their groups back into the large circle in eight more times through the pattern. Then have another leader form a swirl into the center of the circle on the last eight (8) times through.

Name of Dance: PLESKAVAC KOLO

Pronunciation: ples - kah - vahtz koh - loh

Translation: "Clapping circle dance"

Background: Clapping dances exist in all parts of the Balkans. Today, however, Pleskavac is done almost exclusively by young school children. Ther is evidence, though, that in earlier times, this kolo was done by villagers and in urban ballrooms as a pleasant novelty dance.

Rhythm: 2/4

Tempo: Moderate to fast

Formation: Circle with hands joined down at sides.

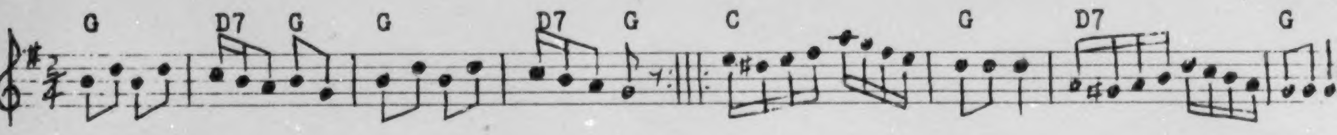
Description:

Measure	Count	Movement
Part I		
1-8	*	Do Rukavice (page 6) two (2) complete times.
Part II		
9	1	Step forward toward the center with the R foot.
	2	Step forward toward the center with the L foot.
10	1	Stamp on the R foot in place.
	&	Stamp on the L foot in place.
	2	Stamp on the R foot in place.
	&	Pause.
11	1	Step backward onto the L foot.
	2	Step backward onto the R foot.
12	1	Clap the hands while placing the L foot beside the R foot.
	&	Clap the hands again.
	2	Clap again.
	&	Join hands with neighbors again.
13-16	*	Repeat Measures 9-12.

Continue repeating the dance from the beginning until the music ends.

Melody and Chords:

Pleskavac Kolo



Suggested Performance Format: Do the entire dance four (4) times in a large circle Then have every third person move into the center on Part I and form an interior circle for the remainder of the dance.

Name of Dance: BELJEVINA

Pronunciation: bel - yeh - vee - nah

Translation: "White wine"

Background: This is a dance commonly performed during the wedding festivities in the region called Podravina near the Hungarian border.

Rhythm: 2/4

Tempo: Fast

Formation: In a circle or in short lines with arms joined in basket-weave position in front, that is, arms extended in front of each nearest neighbor and joining hands with the person next to each neighbor.

Description:

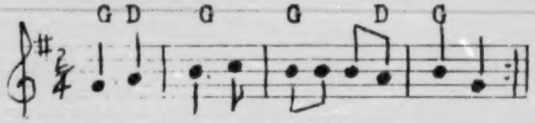
Measure	Count	Movement
Part I		
1-8	*	Take sixteen (16) running steps--one per count--to the R (or the beginning always with the R foot.
Part II - drmeš (drr - mesh, "shake")		
9-16	*	Do eight (8) drmeš steps--one per measure--
	1&	Step heavily onto the R foot, bending the R knee sharply.
	2	Hop on the R foot, straightening the R knee abruptly.
	&	Step onto the L foot in place with a straight L knee.

Continue repeating the dance from the beginning until the music ends.

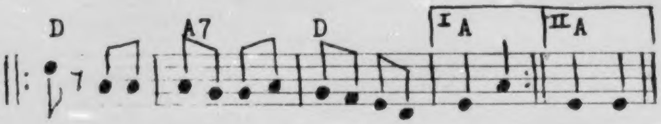
Melody and Chords:

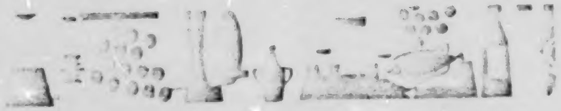
Beljevina

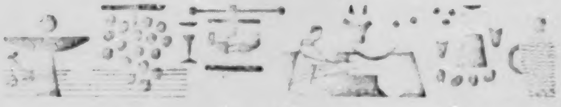
Part I



Part II





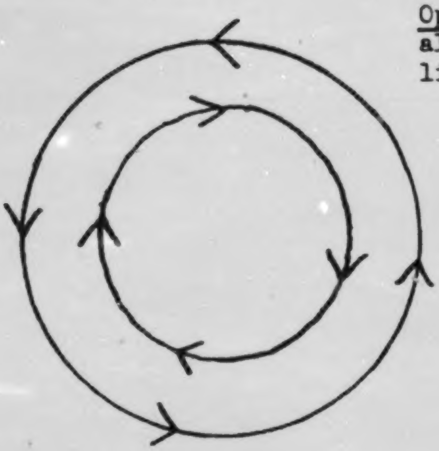


(Beljevina - continued)

Suggested Performance Format: Option A - Two concentric circles moving in opposite directions on the running part.

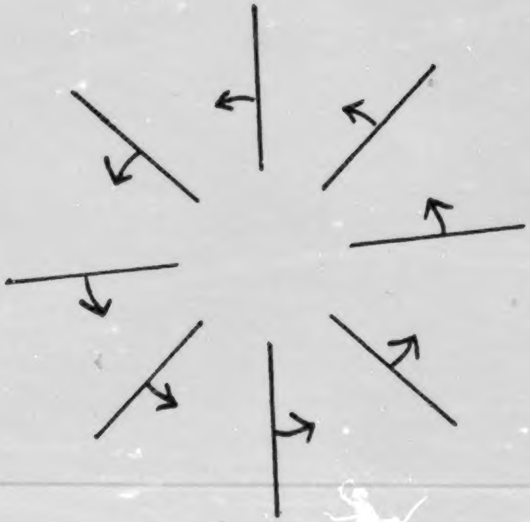
Option B - Lines of four (4) to six (6) people, with all the lines facing in the same direction around the circle; all lines move forward around the circle on the running steps and then each line makes one complete turn during the eight (8) drmeš steps in counterclockwise direction.

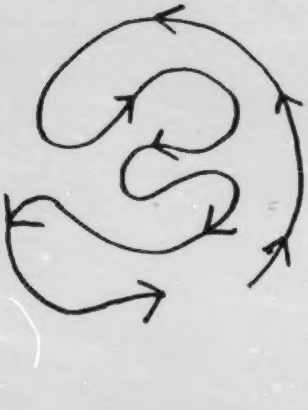
Option C - Appoint a leader in the large circle and allow him to lead the entire group around in a snake-like fashion during the running steps.



Option A

Option B





Option C

Name of Dance: KRICI, KRICI TICEK

Pronunciation: kree - chee kree - chee tee - chek

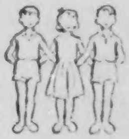
Translation: "Chirp, chirp bird"

Background: This lively dance is found in Prigorje. It is very popular today in America among the second and third generation Croatians. Kriči, Kriči Tiček is usually performed in a circle but it may also be done in couples.

Rhythm: 2/4

Tempo: Fast

Formation: Circle with arms joined in basket-weave position behind, that is, exten the arms behind each nearest neighbor and join hands with the person next to **each neighbor.**



Description:

Measure	Count	Movement
Part I		
1-8	*	Facing to the L, take eight (8) "hop-step-steps" in a clockwise direction beginning with a hop on the R foot--
	1	Hop on the R foot
	&	Step forward onto the L foot.
	2&	Step forward onto the R foot.
Part II		
9-11	*	Take six (6) walking steps continuing in a clockwise direction beginning with the L foot.
12	1	Step forward onto the L foot.
	2	Pivot on the L foot to face in a counterclockwise direction (to the R).
13-16	*	Take eight (8) walking steps beginning with the R foot in a count clockwise direction (to the R).
17-32	*	Repeat Measures 1-16 with opposite footwork and direction.

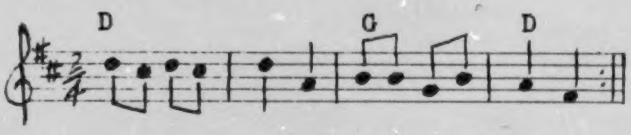
Continue repeating the entire dance until the music ends.

(Kriči, Kriči Tiček - continued)

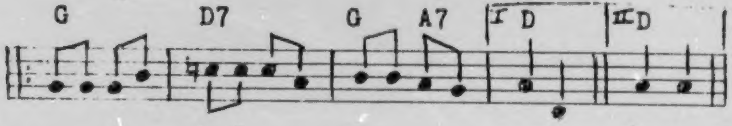
Melody and Chords:

Kriči, Kriči Tiček

Part I



Part II



Suggested Performance Format: Do the dance two complete times in a large circle, and on the very last walking part, move into two or more smaller circles. Stay in the smaller circles for two more times through the dance and then form the large circle again on the last walking part. (If the dance is done in couples, partners should join in shoulder-waist position--but the steps are exactly the same. Kriči, Kriči can be done from the smaller circles into couples and back into the circles again if desired.)

Name of Dance: STARO SITO

Pronunciation: stah - rroh see - toh

Translation: "The old sieve"

Background: Staro Sito comes from the region of Croatia known as Posavina (poh - sah - vee - nah; "along the Sava River"). It seems to be a remainder of an old ritual wedding dance.

Rhythm: 2/4

Tempo: Fast

Formation: In couples with partners facing one another and R hands joined at shoulder height. The L hand for the men goes behind his back in a fist and the women place their L hand on their L hip.

Description:

Starting position: The R foot has the weight and the R knee is bent; the L foot is forward in the air about 4 to 6 inches above the floor.

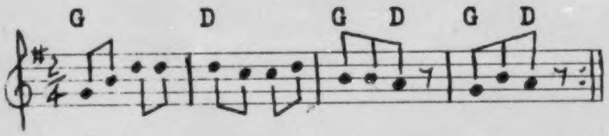
Measure	Count	Movement
1	1	Bring the L foot back to take the weight, and thrust the R foot forward into the air.
	&	Bring the R foot back to take the weight, and thrust the L foot forward into the air.
	2&	Repeat Counts 1& above.
2	*	Repeat Measure 1.
3	1	Bring the L foot back to take the weight, and thrust the R foot forward into the air.
	&	Bring the R foot back to take the weight, and thrust the L foot forward into the air.
	2	Bring the L foot back to take the weight, and thrust the R foot forward into the air.
	&	Briefly hold this position.
4	*	Repeat Measure 3 with opposite footwork.

Continue to repeat the entire dance until the music ends.

(Staro Sito - continued)

Melody and Chords:

Staro Sito



Suggested Performance Format: Line all the couples side by side across the front. Alternately number each couple either 1 or 2. Then follow the following sequence--each capitol letter represents two complete times through the Staro Sito description:

A		All couples do Staro Sito in place two times.
B		All move to the back in two steps.
C		All move to the front in two steps.
D	1's	In place for two.
	2's	Move to the back in two.
E	1's	Move to the back in two.
	2's	Move to the front in two.
F	1's	Move to the front in two.
	2's	Move to the back in two.
G	1's	Two times in place in the front.
	2's	Two times in place in the back.
H		All couples make one complete clockwise turn in two steps (one half turn per step).
I		All couples make one complete counterclockwise turn in two steps.
J	1's	Move to the back in two.
	2's	Move to the front in two.
K	1's	Move to the front in two.
	2's	Move to the back in two.
L	1's	Move forward in one step and dance one in place.
	2's	Move backward in one step and dance one in place. (All couples should end in one line in the middle of the floor.)

Name of Dance: DUCEC

Pronunciation: doo - chetz

Translation: "Jump"

Background: Dučec comes from the region called Posavina. It was a dance which found great popularity in the "Kajkavski" (ki - kahv - skee) districts of Croatia. Today it is done almost exclusively by performing groups from both Europe and America.

Rhythm: 2/4

Tempo: Moderate

Formation: #1 Hands on neighbors'nearest shoulders in either circles or lines.

#2 Solo positions with girl's hands on hips and guy's hands in fists behind his back.

Description:

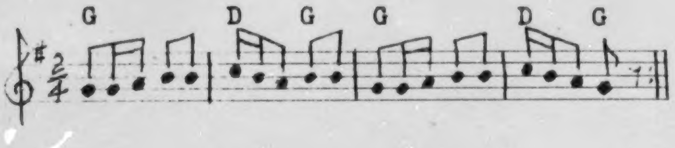
Measure	Count	Movement
Variation #1		
1	1	(Completing a jump from both feet) Land on both feet with the L foot slightly forward.
	&	Jump again.
	2	Land on both feet with the R foot slightly forward.
	&	Jump again.
2	*	Repeat Measure 1.
3	*	Repeat Measure 1 again.
4	1	Land with both feet together.
	&	Bounce on both heels.
	2	Bounce on both heels again.
Variation #2		
1	*	Same as Measure 1 of Variation #1.
2	*	Same as Measure 4 of Variation #1.
3-4	*	Repeat Measures 1-2 of Variation #2 with opposite footwork.
Variation #3		
1-2	*	Same as Measures 1-2 of Variation #1.
3	1	Land with both feet spread about shoulder-width apart.

(Dučec - continued)

Measure	Count	Movement
	&	Jump up, clicking the heels in the air under the body.
	2&	Repeat Counts 1& of this Measure.
4	1	Land with both feet spread apart about shoulder-width.
	&	Jump up, clicking the heels in the air under the body.
	2	Land with both feet together.
Variation #4		
1-2	*	Same as Measures 1-2 of Variation #1.
3	1	Land on both feet with the L foot crossed in front of the R foot.
	&	Jump.
	2	Land on both feet with the R foot crossed in front of the L foot.
	&	Jump.
4	*	Same as Measure 4 of Variation #3.

Melody and Chords:

Dučec



Suggested Performance Format: Do Variations #1 and #2 twice in Formation #1 in a circle. Then have the dancers take the solo positions (Formation #2) and move every third person a few feet toward the center of the circle, to form an inner circle that will face away from the center. Make this new formation in two times through Variation #1. Now, with both circles facing each other, perform Variations #2, #3, and #4 two times each.

Name of Dance: JABUČICE

Pronunciation: yah - boo - chee - tseh

Translation: "Little apples"

Background: Baranja (bah - rahn - yah) is the district that this lively little comes from. Baranja is located at the extreme northern tip of Croatia along the Hungarian border. Variants of the dance can be found in Hungary also.

Rhythm: 2/4

Tempo: Moderate

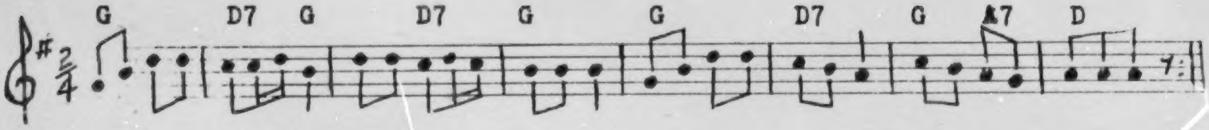
Formation: In a circle with hands joined down at sides.

Description:

Measure	Count	Movement
Variation #1		
1	1	Facing the center of the circle, take a running step onto the R foot toward the center, kicking the L foot high in the back.
	2	Take a running step onto the L foot, kicking the R foot high in the back.
2	1&2	Stamp three (3) times--R-L-R.
3	1	Facing the center of the circle, take a running step backward away from the center onto the L foot, kicking the R foot high in back.
	2	Take another running step backward onto the R foot, kicking th L foot high in back.
4	1&2	Stamp three (3) times--L-R-L.
5-8	*	All drop hands to sides and do four (4) stiff little "Baranja 3-steps" making one complete turn in place--the "Baranja 3-ste
	1&2	Step three (3) times in place with straight knees--R-L-R or L-
Variation #2		
1-2	*	Same footwork as in Measures 1-2 of Variation #1 but the direct is either in a clockwise or counterclockwise manner.
3-4	*	Same direction but opposite footwork of Measures 1-2 of this Variation.
5-8	*	Repeat Measures 1-4 of this Variation.

Melody and Chords:

Jabučice



Suggested Performance Format: Variation #1 two times; Variation #2 to the L (clockwise) two times; Variation #1 two times; Variation #2 to the R (counterclockwise) two times; Variation #1 two times; Variation #2 to the L (clockwise) once; and Variation #1 once.

Name of Dance: MALO KOLO

Pronunciation: mah - loh koh - loh

Translation: "Little circle dance"

Background: Of all the dances from Croatia that were carried to America, there is little doubt that Malo Kolo is the overwhelming favorite. When a tamburitza combo plays this kolo at a club or picnic, hardly anyo from the youngest children to the oldest grandparents can resist the temptation to dance.

Rhythm: 2/4

Tempo: Fast

Formation: In a circle with hands joined down at sides.

Description:

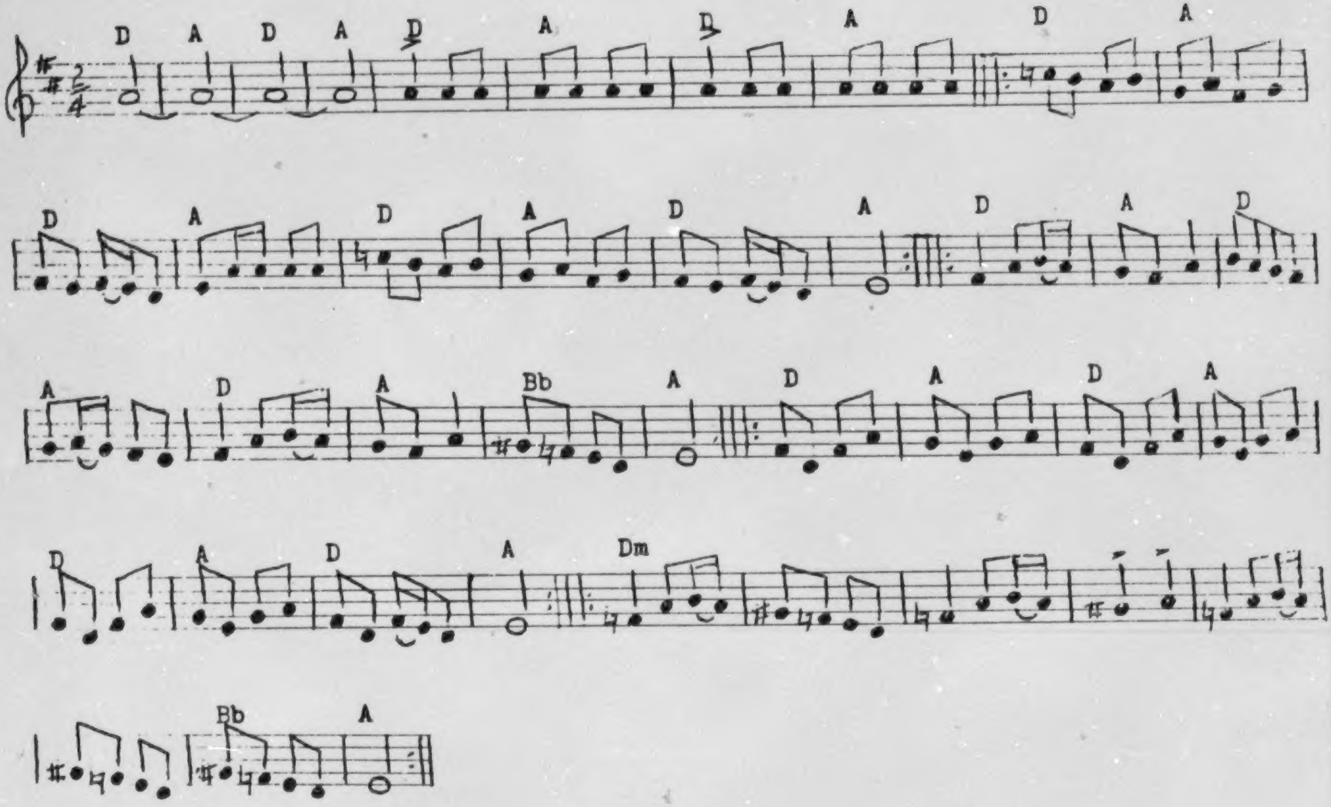
Measure	Count	Movement
Easy Version		
1	1	Facing the center of the circle, step to the R with the R foot
	2	Step behind the R foot with the L foot.
2	1	Step sideward to the R with the R foot.
	2	Hop on the R foot.
3-4	*	Repeat Measures 1-2 with opposite footwork and direction.
Fancy Version		
1	1	Hop on the L foot.
	&	Step sideward to the R with the R foot.
	2	Step behind the R foot with the L foot.
2	1	Step sideward to the R with the R foot.
	2	Hop on the R foot.
3-4	*	Repeat Measures 1-2 of this Version with opposite footwork and direction.

Continue repeating the dance until the music ends.

(Malo Kolo - continued)

Melody and Chords:

Malo Kolo



Suggested Performance Format: Begin with the Easy Version until the dancers can perform the Fancy Version. Malo Kolo is usually done in a circle, but it can also be done in a swirl formation with a leader in the center of the swirl.

Name of Dance: MILICA KOLO

Pronunciation: mee - lee - tsah koh - loh

Translation: "Millie's circle dance"

Background: This popular dance is accompanied by a song found in the book--Croatians: Songs They Sing. It is a variant of Malo Kolo.

Rhythm: 2/4

Tempo: Fast

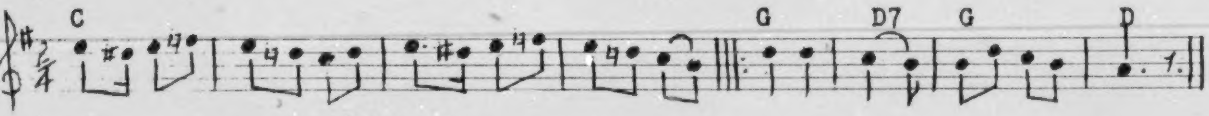
Formation: In trios with arms joined in a basket-weave behind.

Description:

Measure	Count	Movement
Part I		
1	1	Hop on the L foot.
	&	Step forward onto the R foot.
	2	Step forward onto the L foot.
2-4	*	Repeat Measure one three (3) more times.
Part II		
5-12	*	Do the Fancy Version of Malo Kolo (page 20) two (2) times.

Melody and Chords:

Milica Kolo



(Milica Kolo - continued)

Suggested Performance Format: Face all the trios in a clockwise direction around the circle. Do Milica three (3) times. Then on Part I, have the trios make a counterclockwise half turn in place. Do the entire dance three (3) more times facing in a counterclockwise direction, and then on Part I the trios make a clockwise half turn. Keep repeating this sequence until the music ends.

Name of Dance: SELJANČICA KOLO

Pronunciation: sel - yahn - chee - tsah koh - loh

Translation: "Village girl's circle dance"

Background: This is another example of a variant of Malo Kolo. The song which accompanies this dance is found in the book: Croatians: Songs Th Sing.

Rhythm: 2/4

Tempo: Fast

Formation: A circle with hands joined down at sides.

Description:

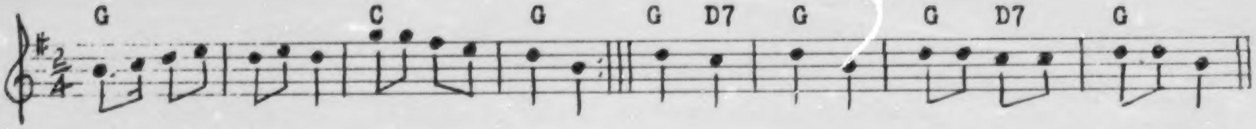
Measure	Count	Movement
1-8	*	Do Malo Kolo (page 20) two (2) complete times.
9	1	Step onto the R foot in place.
	2	Stamp the L foot beside the R foot but don't put weight on it.
10	1	Step slightly to the L with the L foot.
	2	Stamp the R foot beside the L foot but don't put weight on it.
11-12	*	Repeat Measures 9-10.
13	1	Turning slightly to the R, hop on the L foot.
	&	Step to the R with the R foot.
	2	Step to the R onto the L foot.
14-15	*	Repeat Measure 13 two (2) more times.
16	1	Step to the R with the R foot.
	&	Step onto the L foot beside the R foot.
	2	Step onto the R foot in place, turning to face the center.
17-20	*	Repeat Measures 13-16 with opposite footwork and direction.

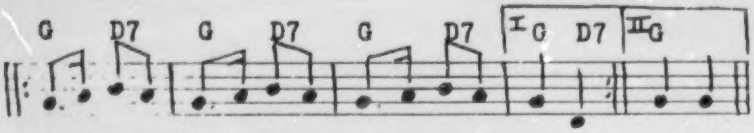
Continue to repeat the entire dance from the beginning until the music ends.

(Seljančica Kolo - continued)

Melody and Chords:

Seljančica Kolo





Suggested Performance Format: Use either one large circle, concentric circles, or two or more smaller circles. If some students can perform the dance with reverse footwork and direction, put them in the inner circle of the concentric circle formation.

Name of Dance: CUJES, MALA

Pronunciation: choo - yesh mah - lah

Translation: "Listen, little one"

Background: Many of the dances that have survived in America have come from the region of Vojvodina (voy - voh - dee - nah). This dance is a typical example. The song accompaniment for this dance is found in the book: Croatians: Songs They Sing.

Rhythm: 2/4

Tempo: Fast

Formation: A circle with hands joined down at sides.

Description:

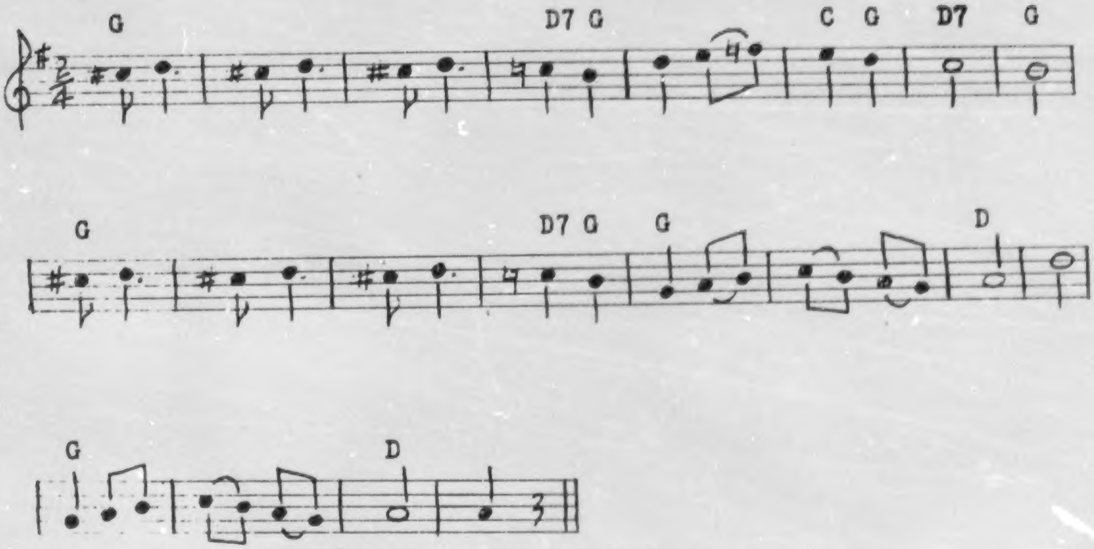
Measure	Count	Movement
1	1	Facing slightly to the R, step to the R on the R foot.
	2	Hop on the R foot.
	&	Step to the R onto the L foot.
2	1	Step to the R with the R foot, turning to face the center.
	2	Step toward the center onto the L foot in front of the R foot.
	&	Step back in place onto the R foot.
3	*	Repeat Measure 2 with opposite footwork and direction.
4	*	Repeat Measure 2.
5-8	*	Repeat Measures 1-4 with opposite footwork and direction.

Continue repeating the entire pattern until the music ends.

(Čuješ Mala - continued)

Melody and Chords:

Čuješ Mala



Suggested Performance Format: Two concentric circles with the inside circle facing outward. Have one circle start to their R and the other circle start to their L so the dancers "mirror" each other.

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CROATIANS WHO THEY ARE

by

Walter W. Kolar

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CROATIANS - WHO THEY ARE

Introduction

The CROATIANS are Slavs. Specifically, they are South Slavs. They speak a Slavic language. In this sense, they are related to all other Sl They come from that part of south-central Europ which is today known as Yugoslavia. Present-da Yugoslavia is made up of six Federated Republic and one of them is CROATIA. Yugoslavia is made up of two words "Yug" meaning south, and "slavi land of Slavs; hence, Yugoslavia meaning land o the South Slavs.

Geographically, Croatia generally includes a that region known as Slavonia in the east and moves westward to the Adriatic sea coast and includes all that area known as Dalmatia.

The Croatians use the Latin letters for thei alphabet. Many of the other Slavs use an alphabet composed of symbols and letters which is called a Cyrillic alphabet. Most Croatians are of Catholic Religion, although some are of othe faiths.

In Europe, the Croatians did not really have much independence as a nation. For most of the last thousand years, for example, they were rule and influenced by Austria and Hungary, and for a about five hundred years, the Ottoman Turks. Even France, under Napoleon, exerted some contro over parts of Croatia for a short period of time

The Croatians, however, are a strong and proud people. They are a hard working, industrious people to whom the family was very important. Most were farmers, peasants who tilled the soil for their livelihood. The Croatians are credited with helping to stop the invasion of north and central Europe by the Ottoman Turks when they built a series of forts in a line across their country and would not allow the invading Turks to pass without serious losses. This was at a time when the Croatians lived under the Austro-Hungarian influence.

It was when the threat of the Turks began to subside, and when the Austrians and Hungarians exerted an even greater influence upon the Croatians, drafting the Croatian young men into their armies, and with their economic situation gradually getting worse, that the greatest numbers of Croatians began to leave their homeland. They came to America in the last part of the 1800's and the first part of the 1900's.

THE CROATIANS COME TO AMERICA . . .

Over forty million immigrants have come to America. Out of these, about one million of them were Croatians. Today, about 20% of all Croatian in the world live in the United States.

Some Croatians were undoubtedly on the ships that Columbus brought to American shores in 1492. Dalmatians have for many centuries been known to be superb sailors. There are many records of their numerous voyages to various parts of the world, including America. In olden days, the Dalmatian city of Dubrovnik rivaled Venice as one of the outstanding sea powers of the world. Even the famous Marco Polo was born on one of the Dalmatian islands.

Out of the millions of immigrants who came to America from about 1870 to 1920, hundreds of thousands were Croatians. The sad part about recording this immigration to America, however, was that many of the Croatians were never listed as Croatians. Many lost their identities forever because in the immigration records they are listed under a variety of nationalities such as Austrians, Hungarians, Dalmatians, Slavish and Yugoslavs.

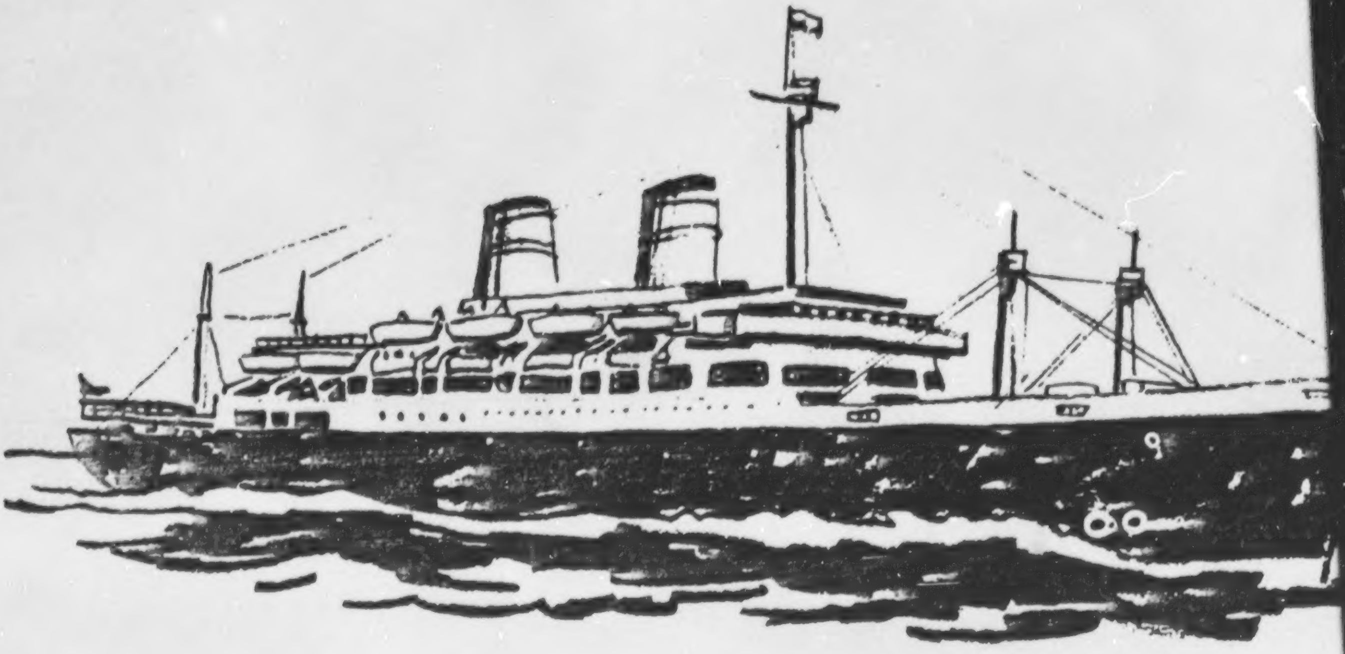
A great many of these Croatian immigrants settled in Pennsylvania with most of them finding jobs in the Pittsburgh area. Here they went to work in the city's steel mills, railroad yards, coal mines and the labor gangs. Their sweat and

blood helped to build the great industrial might which is today, not only the city of Pittsburgh, but the United States of America.

While most of the many thousands of Croatian immigrants who came to America settled in Pennsylvania, some found homes and work in other parts of the United States. For example, many thousands came to New York and simply stayed there. Others found opportunities in Chicago, Detroit and Cleveland; some settled in Montana and worked in mines; some in other western states where they worked on ranches, in mines, and on farms. The Dalmatians had a tendency to settle near the oceans, in Louisiana, for example, where they became fishermen and one even became the "shrimp king" of the world; and in California, where many went to work building ships, fishing, or settled a little inland and began to develop fruit farms. Thus, it can be seen that the Croatians really spread out across the entire width and breadth of America.

HOW THEY CAME TO AMERICA . . .

The Long Journey

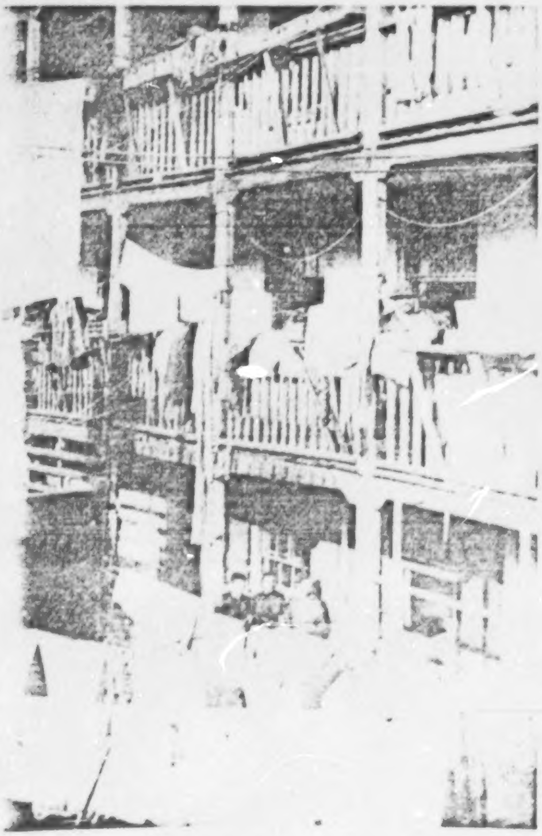


They came by boat to America, most being confined to the holds of ships with all of the catt They came to the shores of America, were process through the immigration offices in New York, and with tags pinned to their clothing they boarded trains to many parts of the United States. Whol trainloads of such immigrants would get off at some city train station whose name was written on their name tags. Not knowing any other language except their own, they clumped together on the platforms of the train station like a herd of sheep or cattle, bewildered, afraid, not knowing where to go or what to do. Then the train would pull out . . . and they were alone.

Can you imagine yourself in such a situation? In a strange country . . . among people you couldn't understand . . . unable to speak their language . . . alone . . . homesick . . . hungry . . . scared . . .

If they were lucky, somebody would come looking for them and take them to some boarding-house. Most simply gathered up their few belongings and went looking for their own kind in some section of the city or town into which they had come.

Those that were recruited by coal mining companies, the steel factories, or railroad companies were set up in company houses in company villages owned completely by the companies who had brought them and paid for their transportation (which was deducted from their wages for the first year of so of working).

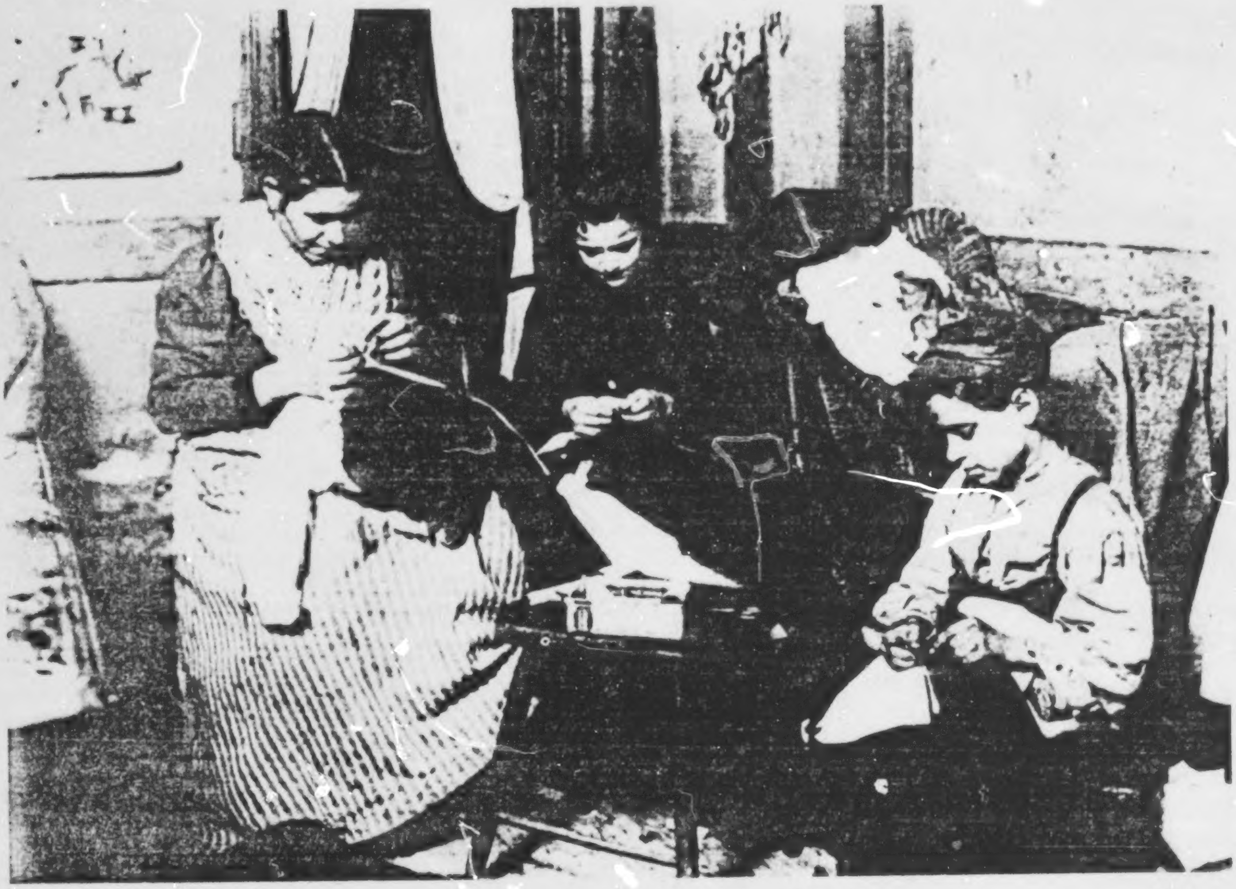


WHY THEY CAME TO AMERICA . . .

The Croatians came to America to find fullf ment of the promise of a "good life". They ha been told that America was a land of opportuni . . . a land of riches beyond compare. Why ev the streets were paved with gold bricks! The Croatians came looking for these opportunitie for the gold-lined streets. Many hoped to mak enough money in a short time so that they coul return to their "old country" and become land-owners themselves. Many came alone in the beg ning and hoped to be able to send for the rest of their families.

Gradually, the real and awful truth of thei situation overwhelmed them. The immigrants fo themselves working long hours in factories, of barely able to make a living for themselves le alone save a lot of money. Some gave up and t to return home. Others simply gave up.

It wasn't an easy life. At first, these Cr ian immigrants, uprooted from the bad times of their homeland didn't find the America about w they had been told, and about which they had d to dream. But they were strong, and they were hardy; and the Croatians are very persistent. They don't like to give up. Gradually, ever s gradually, the America of light and opportunit they had heard so much about, began to dawn up the horizon.



The Croatians found a new family life. They began to plant gardens and raise their own vegetables. They sent their children to American schools in search of an education the parents never had. They banded together with their own kind and formed societies. They held banquets and celebrations for which they baked their delicious home-made breads and pastries. America became indeed, a land of opportunity, to the immigrant!

From this poor beginning many Croatian children grew up in America and made their own contributions in helping to form a bright new America which would continue to be a land of new promise to people around the world!

10.

SOME EARLY CROATIANS IN AMERICA

There is no doubt that many of the early Dalmatian-Croatian sailors were among the first visitors to the shores of America. Unfortunatel all too often, they were just that - only visito

Among the early missionaries to the American continent was the Rev. Ivan Ratkaj, a Jesuit priest, who in 1680 became the first missionary and immigrant from Croatia to America. His missionary efforts helped to open up the American southwest.

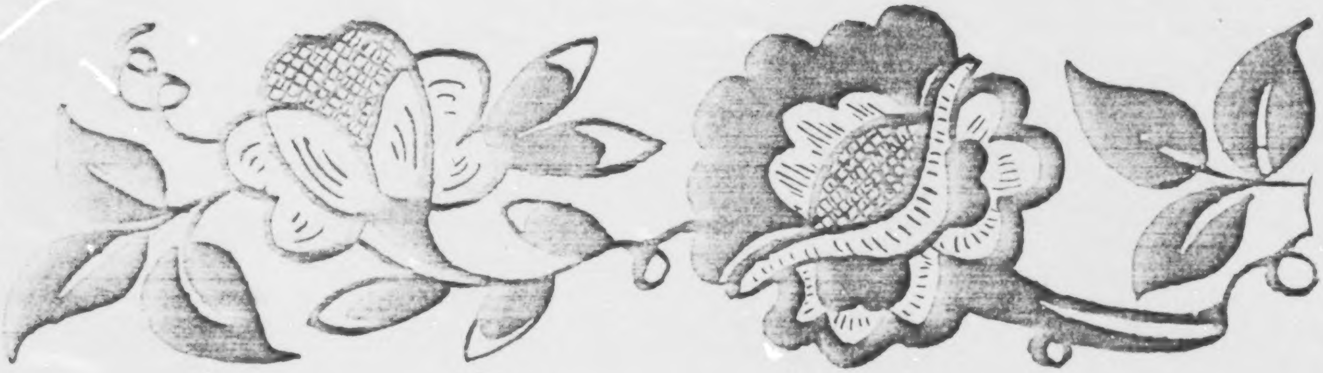
Another Croatian Jesuit priest, Rev. Ferdinan Konsack, was an early missionary in California in 1748.

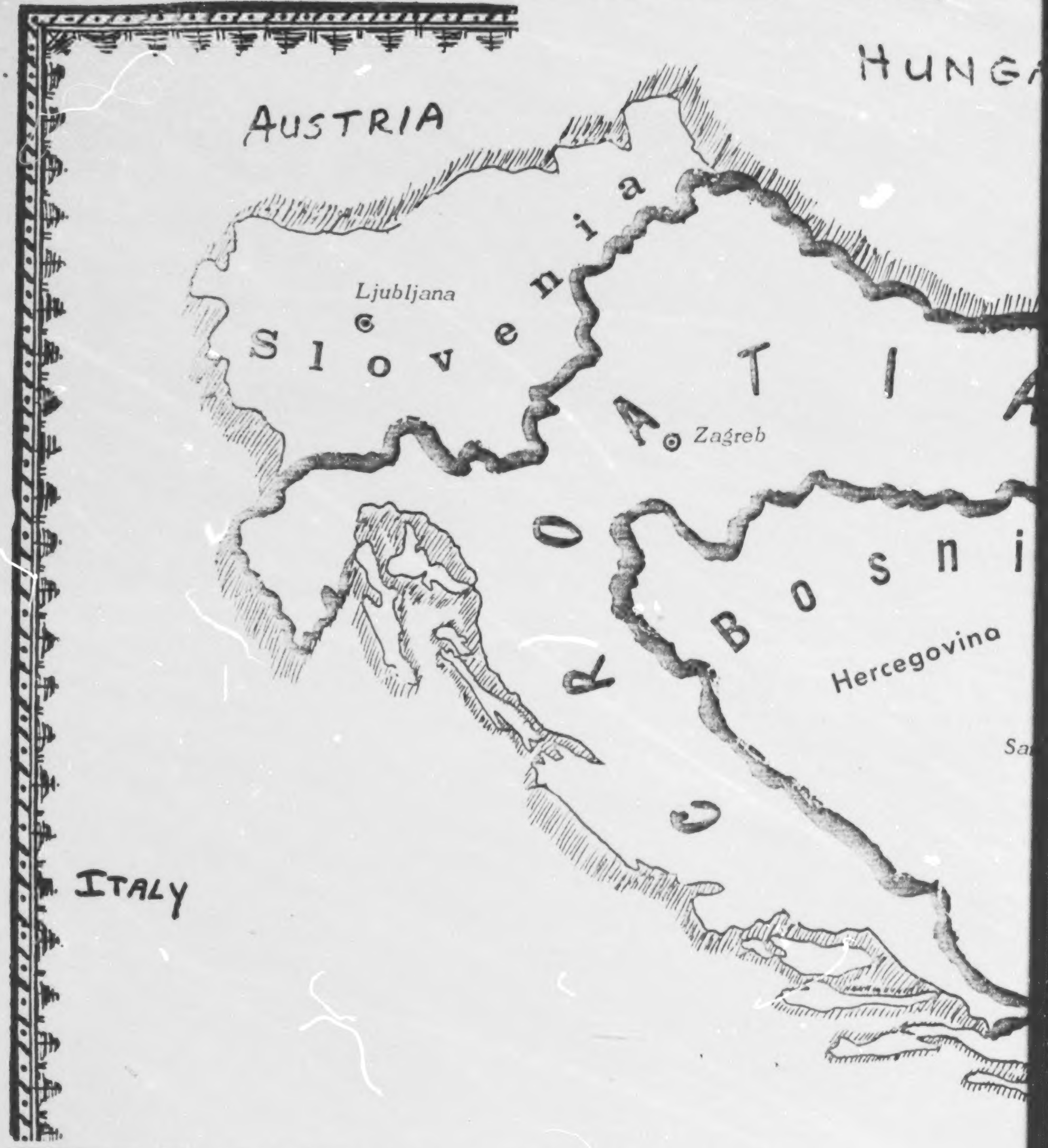
In the 1840's, there were numerous Croatian pioneers in both Louisiana and Mississippi. They became well-known fisherman, particularly for oysters and shrimp. Even up to this very day, in Biloxi, Mississippi, many of the fishermen, businessmen, and townspeople are of Croati descent.

In 1838, still another Croatian priest, Rev. Josip Kundek, performed his missionary work for many years in the State of Indiana.

In the mid-forties, many enterprising Croati spread out all over America. Some became part of the famous gold-rush. Some became fruit growers and winemakers in California. Some bec part of the Wild West as saloon keepers and cowboys. Others became miners and drifters. The important fact to remember here is, that during the early and formative days of America, Croatians were already on the scene and were already contributing to the future growth of the United States.

The first Croatian Catholic Church was established in 1894 on the North Side of Pittsburgh. This St. Nicholas Croatian Catholic Church serves not only the Croatians of Pittsburgh today, but also many others in the community. This historic church has famous murals painted on its walls by Maximilian Vanka.

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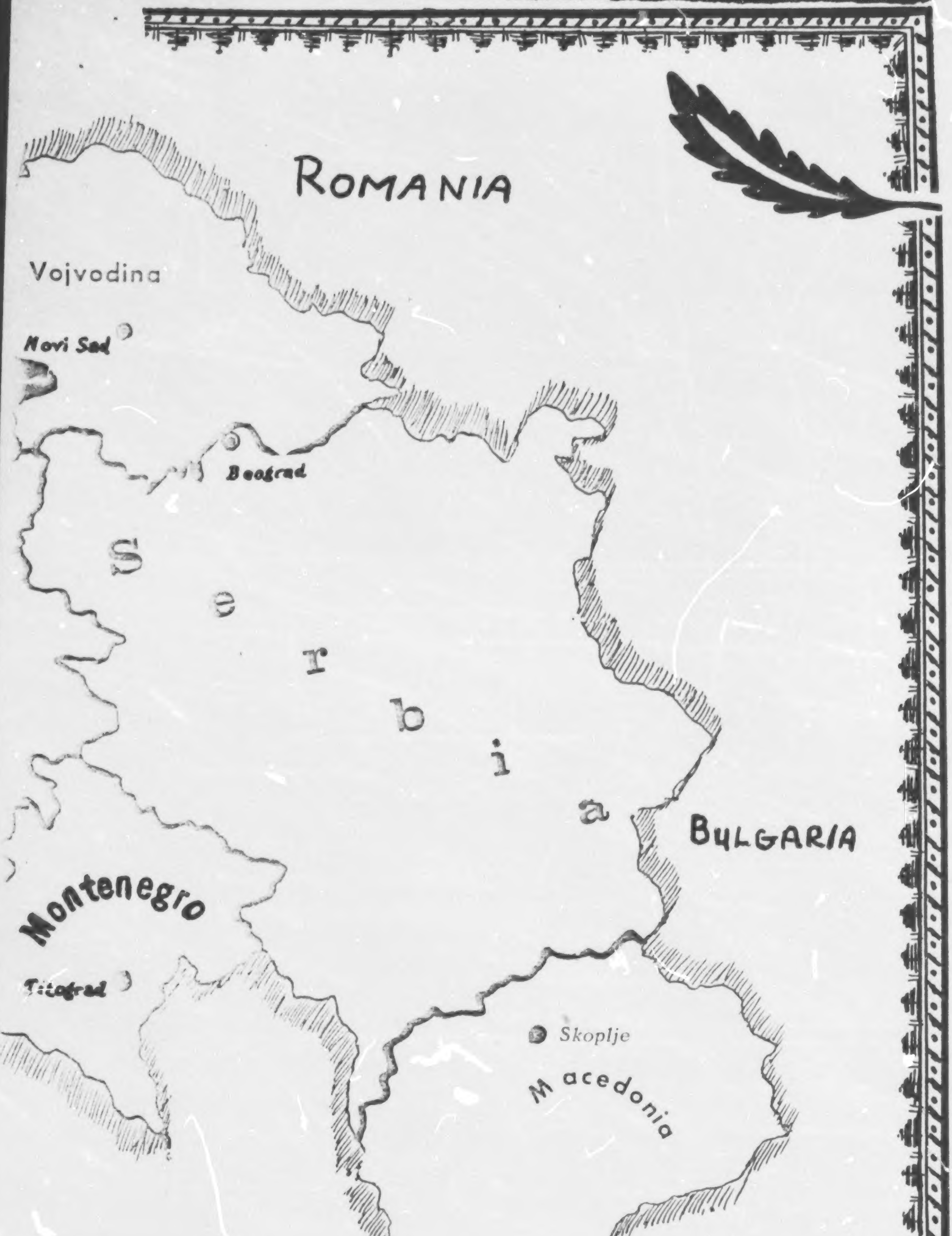
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THE GREAT IMMIGRATION . . .

AND THE CROATIAN FRATERNAL UNION

The period of the "great Immigration" roughly took place between 1870 and 1920. It was during this period that the greatest majority of all Croatian immigrants came to the promised land - America.

In an effort to find social and fraternal bonds and security among their own kind, the Croatians established, in 1894, the Croatian Fraternal Union of America. This Croatian Fraternal Union today ranks among the largest of all the fraternal organizations in the entire United States.

Headquarters for the Croatian Fraternal Union, from its very first days, has been the city of Pittsburgh. It is still there today.

This society formed many individual fraternal lodges and clubs which began to emerge as part of this Croatian Fraternal Union. There are hundreds of such lodges in existence in America today. Along with the growth of the lodges came the "Hrvatski Dom", the Croatian Home, which can be found in most of the major cities of the United States.

While the society is basically an insurance organization today, it still promotes all of those fraternal benefits and cultural activities which have been, and still are today, of great interest to Croatian people in America. Activities are announced in their official organ the "Zajedničar" (Brotherhood), the largest Croatian newspaper in the United States.

The society administers a scholarship program to aid in the education of its youth. It supports a Junior Cultural Federation designed to promote Croatian musical culture and tradition through an energetic tamburitza instrumental program. It sponsors a variety of sports and educational activities including art competition among its youthful membership.

One of its latest ventures centers around the proposed establishment of a complete program for Croatian Studies at Duquesne University in Pittsburgh, Pennsylvania, through the Tamburitzans' Institute of Folk Arts.

CROATIAN FRATERNAL UNION OF AMERICA

THE GREAT IMMIGRATION . . . AND OTHER ACTIVITY

Among some of the other prominent Croatian o ganizations which serve the welfare of the Croa people in America today, one must list the Croa Catholic Union, with headquarters in Gary, Indi Its official newspaper is called the "Naša Nada (Our Hope).

The United Slavonian Benevolent Association was formed in New Orleans in 1874, with the purpose to be of mutual benefit and to preserve Sla heritage. Most of its members are of Croatian-Dalmatian descent. It recently celebrated its 100 anniversary and is still very active in New Orleans and Biloxi, Mississippi.

The oldest and first such organization was th Slavonic Illyric Mutual Benevolent Association, which was founded in San Francisco in 1857. Its early founding fathers were Croatians of Dalmati (and other) descent.

In more recent years, the Croatian Franciscan Press in Chicago has become an active printing and publishing house. It has its own weekly newspaper, "Danica" (The Morning Star). In New York City there is the Croatian Academy of Americ which publishes the Croatia Press. In Detroit, Michigan, there has been formed the Croatian Boar of Trade, an organization composed of American born Croatian businessmen.

The Croatians had their own legendary hero too the strongest of the strong - Joe Magarac. Many a tale revolved about the feats of almost superhuman strength of this mighty steelworker, Joe Magarac. American folklore today records the saga of Joe Magarac along with Paul Bunyan. In Croatian, magarac means donkey. Many steel workers used to tease each other with this name when they described how hard they had to work for a living.

18.

CROTIAN CULTURE IN AMERICA

From the very beginnings of the great immigration to America, Croatians went about the seriou business of preserving their own cultural herita They formed numerous cultural and dramatic societies, singing societies and federations, tamburitza groups and organizations, and kolo clubs

One of the oldest Croatian Singing Societies is one called "Zora". It was founded in 1903, i Chicago, Illinois, and has strived continuously, until the present, to promote Croatian culture through song.

In 1914, in Gary, Indiana, the Croatian Singing Society "Preradović" was formed. It too, is still flourishing to this very day.

In Johnstown, Pennsylvania, the Croatian Educational Society "Rodoljub" was formed in 1910 and its singing group is also active up to the presen day.

Numerous other Croatian Singing Societies were formed in the early part of the twentieth century They formed two separate Singing Alliances, one called "Faller" and the other called "Mihanović", representing the east and west parts of America. In recent years, however, this Singing Alliance has begun to disintegrate and only memories remain.

Cultural and dramatic organizations began to flourish at the beginning of the twentieth centur

For example, in old Allegheny City (Pittsburgh), there was such a group organized in 1907. It was called "Bratstvo" (Brotherhood) and offered many dramatic performances with complete chorus and tamburitza orchestra accompaniment. Another such group, called the Yugoslav Cultural and Drama Club, was formed in Chisholm, Minnesota, in 1908. It too, offered one and two-act plays with musical accompaniment. Most such dramatic organizations, however, centered around the Croatian national musical instrument, the Tamburitza. Since its first beginnings it has flourished and become stronger right up to the present day. Today, there are thousands of young people who play this popular stringed instrument.

THE TAMBURA IN AMERICA

With the Croatians came also their national musical instrument, the Tambura, or Tamburitza.

The first tambura group in America was reput to play in 1891, in Steelton, Pennsylvania. Th first tambura manufacturing firm was probably established in Cleveland, Ohio, in 1895. Since that time, up to the present, there has been constant activity within cultural groups centered around this musical instrument.

In the early 1900's, many tambura groups travelled about America performing in the old vaudeville and chatauqua circuits. Like many other ethnic groups, they participated in the first great recording era on the old Columbia "green label" records and the Victor "red label".

It was during the depression days of the 1930' that the Croatians began to form youth groups in which they enrolled their children. The whole purpose was to learn the cultural heritage of their Croatian parents through music.

The biggest influence to the entire tamburitza movement in America was the coming of the Duquesne University Tamburitzans in Pittsburgh, Pennsylvania. They were formed in 1937 and have continually used the Croatian national instrument, the tamburitza, as the center of all their activities. This group has become world famous.

In 1954, the first Tamburitza School of Music was established in Pittsburgh, Pennsylvania, under the supervision of the Duquesne University Tamburitzans. An outgrowth of this activity was the Pittsburgh Tamburitza Philharmonic Orchestra. It also energized a brand new teaching movement in the United States with many thousands of young people beginning to learn how to play the tamburitza instrument. This entire movement is today known as the Junior Tamburitza movement in America.

Today, there are more tamburitza players in the United States than ever before, and possibly more than in the land of Croatia itself.

WHAT'S IN A NAME?

Many Croatian names end in an "ić", which tr lated into English becomes "ich". This "ić" si means "the son of". A man with a name like Ivanović means that this is the son of Ivan.

What is so sad is that the Croatians, like al of the other Slavs whose family names ended with letters not common to the Anglo-Saxon language, encountered great difficulties and humilation because of their names. Very often the Croatian were made to change their names because their name was tagged as "foreign" and was difficult to pronounce. Sometimes, the bosses in labor gangs renamed the Croatians when they could not pronounce their strange-sounding names. These new names stuck to the new immigrant Croatian and changed his life forever.

Because of the thought of such a shame, many Croatians changed their names themselves, in the hopes that they would be more acceptable to their fellow American workers. Today, however, this stigma is passing and Croatians (and other Slavs) will proudly give you their full name, no matter what the ending.

Sometimes, the names were changed by mistake, because the person writing it down didn't know how to spell it.

Some of the changes which took place are as follows:

Ivanović became Evans, or Johnson

Crnković became Black (crni means black)
Bjelić became White (bjeli means white)
Tomašić became Thomas
Obradović became O'Bradey
Hrvatić became Harvey

Other changes came into being by translating the Croatian meaning of the name which was given to a family because of a profession or trade. For example:

Kovač means a blacksmith. This name became Smith.

Kolar means a wheel-wright. This name became Wheeler, or Wagoner.

Pekar means a baker. This name became Baker.

Another manner of changing the name of the Croatian immigrant was to give them an Anglicized version of their first name. For example:

A man with the first name of Ivan became Mr. John.

A man with the first name Andrija became Mr. Andrews.

A man with the first name of Milan became Mr. Michaels.

Every person has a right to point with great pride to his own name. This is one of the most important things that any of us have - our own name.

24.

THE MYSTERY OF THE "CROATAN" LEGEND

In a small forest near the Atlantic seacoast off North Carolina there is an old tree with the word "Croatan" carved into its bark. There are many stories about the exact meaning of this word "Croatan", and how it came to be there. It was first discovered in 1590 after the disappearance of the so called "Lost Colony".

There is a great similarity between the word "Croatan" and Croatian. There were numerous stories about ships which sailed from Dalmatia in the sixteenth century, bound for America. One such legend tells the story that one or more ships sank off the coast of North Carolina and the suvivors were able to find their way ashore. Here they intermixed with the Indian population which subsequently took the name of "Croatan" Indians.

Later, historians wrote about "fair-skinned children, with very fine auburn and chestnut-colored hair" to be found among this Indian tribe. The "Croatan" Indians did exist and they were friendly to future white English settlers. Whethe the native Croatan Indians had this name before the white man came, or acquired it only after mingling with the white people, is a mystery that has remained unsolved up to this very day.

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